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ABSTRACT

This manual contains ideas and resources to help K-12 teachers plan bicentennial projects and teach about U.S. colonial history. Contents include the following: descriptions of bicentennial projects for classes including community studies and cross-age teaching; a bibliography of bibliographies, general teacher resource books, and books for young readers on America's colonial period: a topical bibliography for students and teachers on the areas of agriculture, architecture, art, bicentennial publications, costumes, crafts, ethnicity, music, oral history, and folklore; sources of audiovisual aids on colonial history and a list of suggested films; guidelines for several kinds of projects including exhibits, research of historic buildings, student interviews, and use of primary sources; lists of resource centers which are sources of educational information; classroom activities for science, social studies, and language arts courses; and lists of places to visit throughout Massachusetts. (Author/RM)

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TEACHERS' BICENTENNIAL RESOURCE MANUAL

Massachusetts
Bicentennial
Commission

SP 009 065

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INTRODUCTION

Welcome to the Nation's Bicentennial.

It's been 200 years since all of this began. Two hundred years is not very long when you measure the timeline of the world.
In comparison to the ten years of a young "patriot", however, it seems a very long time.

We all understand birthdays. Birthdays are special because they signify landmarks in each person's life. More important, birthdays are tangible signposts of growth.

Growth is a difficult concept to grasp, not just for young people, but for all of us. That's because it's a quality, not a substance. People grow--and so do countries. It's something we all have in common and something we all can share.

"Bicentennial" plans and ideas have been sprouting across the countryside for several years. Now, the Bicentennial is here; it's time to celebrate.

Let's get growing.

TEACHERS' BICENTENNIAL RESOURCE MANUAL

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Chapter I.

THE BICENTENNIAL

A. BICENTENNIAL ORGANIZATIONS

AMERICAN REVOLUTION BICENTENNIAL ADMINISTRATION

Since our country was built by the citizens of its cities and towns, it is appropriate that the Bicentennial looks to the cities and towns for an expression of this 200th anniversary.

So far, Massachusetts is ahead of all other states with over 200 active "Bicentennial Communities", and over 300 Bicentennial committees.

These communities have made plans for programs according to guidelines established by the American Revolution Bicentennial Administration (ARBA), our national Bicentennial committee.

ARBA encourages communities to plan their celebrations under the three categories of Heritage, Horizon, and Festival.

MASSACHUSETTS BICENTENNIAL COMMISSION

The Massachusetts Bicentennial Commission (MBC) serves the communities of the Commonwealth by helping them plan their respective Bicentennial projects under the ARBA guidelines. Through its programs and publications, MBC hopes to encourage a thoughtful commemoration of our country's past by creating an interest in effecting improvements and helping to develop longlasting, tangible signs of a constructive celebration.

B. EDUCATION AND THE BICENTENNIAL

What does the Bicentennial mean? Well, it can mean anything we want within the broad parameters of American history. It offers a unique opportunity to consider and explore American culture, for the many diverse features of our heritage are interrelated and invite comparison and contrast.

Our commemoration is comprehensive because it involves all of us and all that helped create the political, social, economic entity we call the United States. At this 200-year milepost, we have special reason to use the past as a vehicle for learning about ourselves and, perhaps, better understanding why we are what we are.

History, like nature, abhors a vacuum. Events touch upon events, ideas effect more ideas, exploration leads to further exploration. One specific topic when thoroughly studied has at least an acquaintance with several other subject categories.

Take, for example, pewter in Massachusetts, in the late 18th century. The dictionary defines it thus:

> pew ter, n. (OF. peutre, peautre, piautre), 1. an alloy of tin with lead, brass, or copper: it takes on a grayish, silvery luster when polished.
> 2. articles made of pewter, collectively.

But a broader definition must take into account several questions. Where did the metals originate and how were they blended? What articles were made from pewter and who used them? What about costs and styles? Why do we value it today? These are questions which involve matters of commerce, manufacturing, art, social status, etc.

And that is but one, fairly esoteric, specific topic. Imagine the possibilities of "the militia concept" or "the 18th century press" as a subject for study!

GOALS FOR EDUCATION

The Bicentennial provides a built-in potential for expansive learning. It is hoped that during the Bicentennial period the students will learn as much about themselves as they do about the facts involved.

The Massachusetts Bicentennial Commission would like to encourage teachers to:

Emphasize cultural experiences.

Teach process as well as facts.

Introduce individualized challenges.

Encourage interdepartmental studies.

Use exploratory learning modes.

Design units that produce tangible results.

Become aware of local resources.

Invite local professionals into the classroom.

Take the students out into the community.

Set up procedures for working directly with people and facilities in the field after the Bicentennial.

Our celebration will have been successful if it has taught the students:

How to ask questions; i.e. questions that require more than rote answers.

How to organize collected information.

How to draw conclusions.

How to act on the result of conclusions.

How to share ideas.

How to develop some tangible, visible record of their learning experiences.

PLANNING

Recently the Bicentennial concept has begun to define itself. For educators, the celebration has come to mean a time for evaluation, enrichment and change in our study of American culture.

Some faculty groups have decided to discuss the Bicentennial in individual classes. Others have determined to unite in efforts toward curriculum revisions. Some have designed programs for total involvement in the community.

The following are some planning suggestions:

* Brainstorming.
* Pooling information.
* Defining scope of study areas.
* Building on models.

Each of these suggestions can be applied as a complete approach. Or components of each can be rearranged to set still another pattern.

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* BRAINSTORMING

Hold a faculty meeting to determine how your school indentifies with the Bicentennial. Think about possible alternatives for a statement your school may wish to make during the Bicentennial period.

AGENDA:

1. Make a list: What could happen as a result of a Bicentennial celebration?

   What would you like to change or improve?

2. Be realistic: What might occur instead?

   What elements of the Bicentennial do you wish to encourage?

3. Brainstorm: What would you like to do? Consider topics and issues:

   Topics may be American Art, domestic art, tools, industry.

   Issues may deal with ecology, political events, urbanization, social change.

4. Select something that can become a reality.

5. Define your objectives: Broaden the implications of your project.

   Why is it worthy of your time?

   What can you learn from it?

   How will the rest of your community benefit from it?

6. Organize: Name a coordinator.

   Make a list of tasks.

   Set up a progress schedule.

   Distribute responsibilities.

   List possible outside sources.

   Set up the next meeting.

****

* POOLING INFORMATION

Gather interested members of your faculty who wish to work together on Bicentennial projects.

FIRST MEETING:

1. Make a list of topics that teachers would like to study.

2. Divide the list among the participants. Ask each person to compile a few pages of notes on each topic assigned. An outline or note sketch may look something like the "Information Sheet" on American architecture, found on page I-18. There could be four pages of random notes, sketches, and questions. The fifth page would be a list of materials available in the school and local libraries. You may want to suggest a list of general texts that provide basic information in each area: e.g. For architecture in America, see Morrison, Hugh, Early American Architecture, New York, Oxford U. Press, 1952. Additional resources in the community could also be included.

3. Arrange to meet the following week.

SECOND MEETING:

1. Pass out copies of the outlines.

2. Review them quickly one by one. Hopefully, while each outline is being introduced, teachers will take note of the points that interest them the most. After noting these few particulars, they will be ready to begin planning.

3. Select one topic and begin to build. Collate data into one or several interdisciplinary units of study. Note: The process of collating information and ideas may be facilitated by asking questions in a manner similar to that suggested in reference to the pewter.

Beginning with the topic of architecture, for example, one might proceed thusly:
Facts: Many of the houses built by the first colonists originally consisted of only one room.

Questions: Why were they so small? Who built them? Where did they get the bricks for the fireplaces? Why were the fireplaces so large? Why do the clapboards often look medieval? Why were the doorways so short?

4. Coordinate a working schedule for presenting the units.

This kind of information pool could feasibly be the beginning of a Bicentennial curriculum that provides for:
1) coordinated use of materials;
2) cooperative projects involving groups of students from several different classes;
3) team teaching; 4) teacher exchange among classes or, ultimately, between schools.

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* DEFINING SCOPE OF STUDY AREAS

One way to approach the task of organizing a Bicentennial unit is to define the boundaries of your group.

Will your projects involve:

1. A single class as a separate entity?
2. An exchange between your class and another class?
3. The entire school as part of your city or town?

Each of these structures easily can be adjusted to specific needs or ideas. An exchange project, for instance, need not be restricted to sharing with a class of equal academic levels. If a fifth grade class performs an historical play under the direction of high school drama students, both parties can benefit from the experience.

Determinants in any such project will, of course, include limitations of time, staff, transportation and funding. But these are not insurmountable obstacles. And the ideal program will incorporate a system for continued exchange and expansion after the Bicentennial is over.

1. A SINGLE CLASS.

This pattern provides for learning experiences and skills pre-determined in the classroom. The products of the unit are usually for the exclusive benefit of the students in one particular class group.

The group's exchange with the community usually takes the form of a guest lecturer or a field trip. On a field trip or field study, the group gathers information and returns to its classroom. The purpose of the outing is to gather data and to broaden experiences.

An adventure in the "living museum" concept is an example:

LIVING MUSEUM:

Opportunities outside of the classroom.

Objectives: To stimulate exploratory learning and active participation on the part of the student;

To apply background material that has been reviewed in the classroom;

To apply newly found information toward an understanding of the whole.

Preparation for teachers: First-hand field study exploration and selection of theme. Sources: Written materials, workshops, and a philosophy of teaching developed specifically with field study in mind. The Teaching Center at Old Sutrbridge Village is especially helpful.

Activity: A visit almost anywhere that would help find "America", or define the parts that comprise it. Such an excursion could take the form of a walk around the block, a ride through town or a field trip to another city.

2. AN EXCHANGE WITH ANOTHER CLASS.

This pattern offers several alternatives: cooperative activities with the class down the hall, across town, at the high school or even at a local college.

Some classes will find that committees of correspondence can help stretch their classroom across state borders. Some groups have already established channels of communications with mother cities in England.

High school assistance to an elementary grade is another example of group-to-group relationship.

EXCHANGE:

High school students teach an elementary unit on colonial arts and crafts.

Objectives: To encourage mutual learning experiences between the levels;

To expand the younger student's sphere of experience beyond the family unit and immediate peer group;

To offer older students, particularly future teachers, the opportunity to work with elementary grades.

Preparation: Coordination of lesson plans in the elementary school with course work in the high school.

Selection of high school students individually or as a class for participation in the exchange.

Principles of teaching introduced as part of the high school unit.

Sources: Refer to Title projects where students have participated as teachers.

Activity: Demonstrations and workshops on crafts, folklore, drama, music, mapmaking.

3. CLASS TO COMMUNITY: COMMON INTERESTS.

A group of students may be interested in becoming involved in a project that is geared toward community improvements. In this type of project, class identity merges with community identity. Individuals combine energy to work toward one goal, such as a project for environmental improvements or historic preservation.

Due to the nature of this kind of project, activities are often scheduled outside of school time. This opens up the possibility of involving a richer blend of resources and people from the community.

ENVIRONMENTAL IMPROVEMENTS:

"New Life for the River"(based on a project initiated by a youth corps in Pittsfield).

Objectives: To supplement classroom lessons relating to the Bicentennial;

To encourage participation of appropriate persons in the community;

To provide the opportunity for firsthand involvement with historical or cultural properties.

Preparation: Coordination of program with classroom teachers, members of the local Bicentennial Committee, and appropriate community officials.

Activity: Multifaceted campaign to restore the nearby river to its former quality: a. The actual clean-up: Youth Corps dragging debris from the river bed, trimming foliage for a greenline path, setting up a bike trail; b. Concurrent publicity urging all in the community to do their part toward city clean-up; c. Compiling a short history on how the river influenced growth of the town.

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* BUILDING ON MODELS

Since much energy and time are required for creating and designing effective learning formulas, perhaps you would like to use a structure that already has been designed by curriculum specialists. More importantly, if an idea has been tried, you know that the plan works.

PROCEDURE:

1. Determine your objectives.

What kind of experiences do you want to offer the students?

How can you construct a unit that provides a framework for creative interpretation and application on the part of the students?

2. Find out what other groups have done, what they plan to do.

3. Select one plan and adapt it to your needs. Measure the value of the plan for your particular group as you become acquainted with its details.

4. Proceed with particular planning.

5. Begin. Get in touch with the model's director during the term of your project, if you have procedural questions. Perhaps rough areas can be worked out as you go along.

Sources: Other Bicentennial projects already underway; Structures suggested by Title programs or creative educators in Massachusetts over the last few years; Check issues of Kaleidoscope for ideas. Write to:
Kaleidoscope
Bureau of Curriculum Services
Mass. Department of Education
182 Tremont Street
Boston, Mass. 02111

Examples: Following are several descriptions of projects that can be related directly to the Bicentennial's learning objectives:

Example 1.

SALEM: The Play's the Thing

Like many other Massachusetts cities steeped in history and commercial or industrial glory, Salem fell on difficult times in mid-20th century. And like many other communities, urban renewal became the panacea.

But several residents opposed juggernaut redevelopment on the grounds that it would destroy certain historic sites. Among the opposition was Robert Murray, a college English teacher and playwright who, in his own words, saw in Salem's history "a pattern of aspiration, attempt, failure, followed by renewed aspiration, renewed attempt, another failure, which seemed to be similar to larger histories and to the pulse of tragedy."

In late 1971 he composed a "theatrical scenario" which wove together the historical trends of Salem. It was first produced in February, 1972, drawing upon the talents and enthusiasm of Emerson College's dramatic arts department and Salem citizens. The old town hall in Derby Square housed the first presentation of Salem Chronicles. In the summer of 1973-1974, a revised version played on the steps of the Custom House opposite Derby Wharf and incorporated a bit of Nathaniel Hawthorne's brief tenure as port surveyor.

In recent years a corresponding appreciation and pride in the city's history has curbed the movement for urban renewal and, instead, heightened interest in restoration and re-enactment. In 1974 high school students received a grant to portray Leslie's Retreat, a pre-Lexington-Concord confrontation between patriots and British troops. Shortly after their performances, another re-enactment of the same event brought hundreds of residents to the center of town on a below-freezing day. The community became increasingly interested in its own heritage.

Murray is not the first, nor the last, to perceive the value of Salem's past. But his was a particularly timely and effective dramatization. Not everyone is a playwright. But there's a little of the actor in all of us...and more than a little drama in the history of most communities.

Example 2.

NEWBURYPORT: Local History Hits Home

In 1968 the Newburyport public schools received a grant to develop an American history curriculum for elementary schools. The program's creators decided to focus on the history of the Newburyport area as a vehicle for best teaching the wider range of the country's progress.

Community resources were fully explored. A local historian did much of the research and editing of material. And the project's energy soon filled the town.

The initial result was a two-volume text for fourth graders which traced American history from the discovery of America to the Revolution, emphasizing this northeast Massachusetts settlement. The text proved flexible enough for use in other grade levels, and a curriculum coordinator later produced work sheets and supplements providing questions and further projects for students.

Realizing that teachers could benefit from inservice training, a lecture series correlating with the text was designed. It consisted of a credit course of ten lectures and five field trips covering everything from old graveyards and colonial homes to historical society collections. A total of 50 teachers from numerous disciplines learned how their community grew from a settlement to a seaport to an industrial city. They also learned where to obtain the best source materials.

A sense of participation in history pervades the entire town. A separate set of lectures, described as "a survey of landforms, locations, and dislocations," was opened for public consumption enjoying great popularity. As for the students, some chose to take history out of the classroom by undertaking restoration of an old powderhouse.

The people of Newburyport, adults and children, have enjoyed a stimulating educational experience in rediscovering their community.

Example 3.

CAMBRIDGE: Recovering, Recording, Reporting history

In 1974 the Cambridge public schools decided to confront the oncoming Bicentennial with an army of reporters and historians, namely some 4,800 elementary and high school students. Utilizing a matching funds grant, a team of local educators devised a program in which students would not only learn about their city's history, but would write up and publish their findings as well.

Funding provided equipment, supplies and teacher training for the ambitious projects, which ranged from bookbinding, ethnology and photography to research, journalism, literature and linguistics.

The idea was that children would explore areas of the city (e.g., their school districts) by means of guided tours and research. They would also interview, with tape recorders, citizens representing various socio-economic spheres. They would then write short histories (the intellectual scope reflecting the different grade levels) and illustrate them with photos taken during the tours. The next step involved the manufacture and binding of small books.

In addition, some children would be trained as city tour guides to assist visitors during the Bicentennial months. One option in the project permitted students to conduct interviews and record their histories in a second language of their choice.

Although such a program began in the school, it extended outward, and by its very nature involved much of the community. And because each historical development suggested new directions, a program of this sort became adaptable and continual. Indeed, in many ways, it was only a beginning.

Example 4.

MARBLEHEAD: Building on the Past

Nothing quite reflects a community's past as its homes. Historic houses are more than relics, more than artifacts on a shelf encased in glass. In many respects they are almost time machines.

In Marblehead, a junior high social studies teaching team designed a program which utilizes a study of local homes for general historical research. Groups of students are assigned different old buildings (none is repeatedly examined) and asked to take a multifaceted approach in learning their histories. This includes a survey of the structure and surrounding area; a search for and perusal of old maps; a study of genealogical records; a trace of residents or uses of the building; a search through town records, cemeteries, old photos, historical essays; and talks with older residents to construct an oral history.

This sort of flexible program lends itself to innovation. For example, studies could be made of old sketches or photos and from them, one could draft plans for a house then, its transitional developments and its place today. A subsequent step might involve the actual construction of scale models.

Looking at tangible results beyond the classroom, the Marblehead group intends through its analyses, to compile a town registry based on the historic buildings. An alternative or supplemental plan might involve an exhibit consisting of posters, diagrams and models at the local library.

More than anything else, the value of this experience lies in the awareness of community resources and of community development. Also, students are introduced to a variety of topics and can pursue one according to aptitude or ability, such as interviewing, studying documents, and working with photography, decorative motifs or architecture.

Elements of a community are studied and drawn together so that relationships between the parts and the whole acquire more value for student and property owner alike.

Example 5.

NORTHAMPTON: Classroom Colonists.

In the summer of 1974, several teachers from Smith College Campus School, Northampton, decided that they wanted to provide their classes of ten to twelve year olds with a total Bicentennial unit on their local community. Colonial Northampton was most active from 1650 to 1750, so it was decided the material should emphasize the pre-Revolutionary period. Planning took three months but resulting activities will go on for a much longer period.

The students began by taking walking tours around the area, studying the geography and history of the land that is now Northampton.

In the process, students learned why Colonists settled in this particular place and how the people gradually became interdependent and founded the town. The Campus School study, encompassing several disciplines, included orientation lessons. For instance, map and compass reading skills were tried on an autumn overnight in the country.

After several months of study, students began to make two large three-dimensional maps: 1) a map of Northampton at settlement, and 2) a more detailed map of the settlement area, with markers showing where contemporary buildings stand.

The social history of Northampton was further explored by comparing gravestone rubbings that were done, under the direction of the art teachers, at an early cemetery. The inscriptions were then used to hypothesize about the people who once lived there. Role-playing has been a vital element in the unit and has been extended by incorporating three Colonial active-learning centers into the classroom: a Colonial kitchen, a schoolhouse, and a meeting house.

Although "Northampton as a Colonial Settlement" started with a small group of twenty-one students, it is spreading across the community via displays in the library, newspaper articles and by word of mouth. The students are as enthusiastic as their teachers. That, after all, is what education is all about.

INFORMATION SHEET

Re: Pooling Information

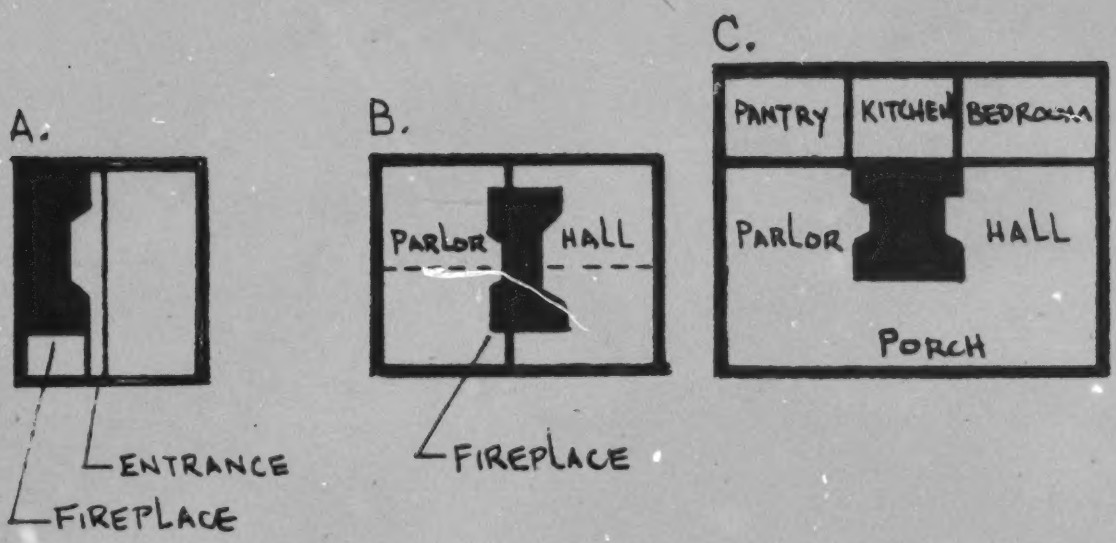
AN EXAMPLE: EARLY AMERICAN ARCHITECTURE

Before 1700:

A. One room

B. Two rooms

C. Lean-to added

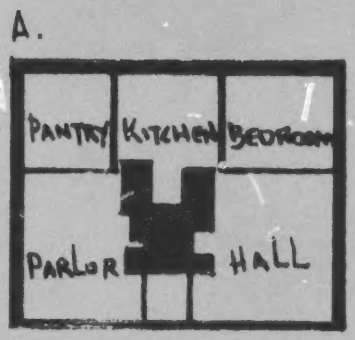


Characteristics: Low roof, 45 pitch, shingled
Clapboards
Gables
Jetties
Casement windows
Central chimneys, pilaster stack motifs
Asymmetrical, additive

Georgian style plan:

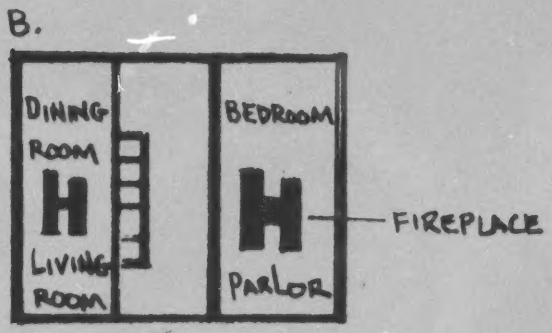
A. Lean-to type plan:

Small hallway, central fireplace, two front rooms, three in back. Back wall rose full length so house had two complete stories. Result: flattened out ceiling, created a symmetrical effect.



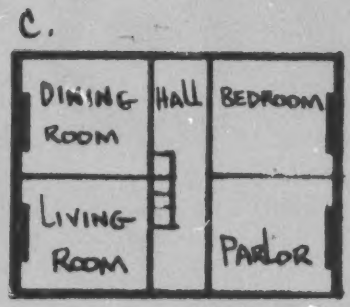
B. Central hall plan, interior chimneys:

(From this plan, connected out-building grew.)



C. Central hall plan, end chimneys:

(With increased use of bricks, economized on outside walls.)



Georgian Style (description):

Source: Morrison, Chapter 10.

A formal style
Simple geometric shapes
Symmetry

Formal gardens

Hipped roof: lean, neat shape
elegant, restrained

On the basic forms, detailing and spacing were handled imaginatively.

Doorways: Generous.
Panelled.
Often glazed.
Flanked by pilasters.

Types of overdoor members:
Classic entablature.
Angular pediment
Curved (segmented) pediment.
Broken pediment: swan's neck.

Windows: Sliding-sash.
18 to 24 panes earlier; 12 later.
Most glass was imported from England.
Palladian window for accent, center of facade.

Exterior wall:

Varied bonds.
Diminishing width in clapboards.
Quoins.
Rustication.
Modest porticos.

Roofs: Low-pitched, 30° angle.
Longitudinal gable.
Gambrel
Hipped

Dormer windows

Cupolas or lanterns.
(Actually, more popular later.)

Cut off ridge for flat surface-
captains walk.
Decorative balustrades.
*The roof-deck idea is not from seacoast America, but from inland England, Stuart period.

Chimneys: Fewer pilasters than Colonial
Basic rectangular lines, corniced at top.

Georgian interiors: Finished surfaces.
Formal composition; entire room, walls and ceiling.

Sheathing - plaster.
Panels - paper.

Materials, on the whole, were not imported:
e.g. Flooring, panelling,
balustrades, mantles
woodwork.

Materials imported were: Marble strips,
locks and hardware,
wallpaper.

Halls and stairways.
Free use of space.

Fireplaces: Smaller than earlier ones.
Style ranged from simple to complex.
Placed in center of wall.

Ceilings: Plaster or wood.
No stucco.

Federalist Style:

Based on Georgian characteristics and qualities.
Greatest influence was brothers Adam of England.
But trend was then toward the French rococo.

Fine detailing, lightness, air concentrated areas
of articulation.
"Delicate Pompeian detail", classical.
Independence of American styles from monarchies.
Back to pure classical ideals.

Varied floor plans.
More chimneys, placement of chimneys vary.
Stairways-spiral or elliptical.
Fanlights, sidelights at doors.
Entrance porticos.
Hipped roofs, or eaves balustrades.

Leading architects of the period:

Bulfinch and McIntyre in Boston and Salem.
Nutter and B. Johnson in Portsmouth.

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Bibliography: List several general sources available
in your school or local library.

Chapter II.

WRITTEN MATERIALS

The bookshelves of libraries, homes and bookstores contain an abundance of literature about America's Colonial period. While many books and articles are not directly suited for classroom use, they can be valuable resources for teacher preparation.

The following list is only a beginning. Make additions and let us know what should be added.

BIBLIOGRAPHIES

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Hartje, Robert, Bicentennial USA: Pathways to Celebration, Nashville, American Association for State and Local History, 1973, pp. 327-334. On historical background of American Revolution, see p. 328.

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NEEMA Bicentennial Committee,
_____, "New England and the Revolution", 1974. Write to: NEEMA Bicentennial Committee, New London, N.H. 03257.

New York State American Revolution Bicentennial Commission, "The American Revolution for Young People", 1971. For the booklist, write to: Office of State History, State Education Department, 99 Washington Ave., Albany, New York 12210.

Old Sturbridge Village Publications Booklet Series, especially the following:
Fennelly, Catherine, The New England Village Scene: 1800
_____, Country Garb in Early New England
_____, The Country Lawyer in New England, 1790-1840
_____, New England Character and Characters as Seen by Contemporaries
Hamilton, Edward, The Village Mill in Early New England
Riznik, Barnes, Medicine in New England, 1790-1840
Write: Publications Bookstore, Old Sturbridge Village, Sturbridge, Mass. 01566.

People's Bicentennial Commission, "The Patriot's Handbook, A Syllabus and Study Guide to the American Revolution". Write to: People's Bicentennial Commission, Washington, D.C. 20036.

Arno Press
New York Times
330 Madison Avenue
New York, N.Y. 10017

"Books for the Bicentennial: A Basic Library of Primary Source Material About the Revolutionary Period and the Surge Westward ".

Other book lists available:
"The Far Western Frontier"
"America Before the Revolution"

Dover Publication, Inc.
180 Varick Street
New York, N.Y. 10014

Write for a general catalogue.
See especially Americana list.

Four Winds Press
Scholastic Magazines, Inc.
50 West 44 Street
New York, N.Y. 10036

Hastings House
1400 Cambridge Avenue
Cambridge, Mass. 02138

Send for Bicentennial bibliography.

Kennikat Press
90 South Bayles Street
Port Washington, N.Y. 11050

"Evolution to Revolution: American Bicentennial Series"

Pequot Press
Old Chester Road
Chester, Conn. 06412

For flavor of old New England bibliography.

BIBLIOGRAPHIES, cont.
Booklists from publishers

Pride Publications
Box 13
Wakefield, Mass. 01880

"New England Historical Series"

Sundance Paperback Distributors
Newton Road
Littleton, Mass. 01460

Selected Bicentennial paperbacks evaluated by professional librarians.

GENERAL BOOKS

Alden, John R., The American Revolution: 1775-1783, New York, Harper and Row, 1954.

Bailyn, Bernard, The Ideological Origins of the American Revolution, Cambridge, Harvard University Press, 1967.

Bearse, Ray, Massachusetts: A Guide to the Pilgrim State, Boston, Houghton Mifflin Co., Second Edition, 1971.

Boatner, Mark III, Encyclopedia of the American Revolution, Bicentennial Edition, New York, David McKay Co., Inc., 1974.

Boorstin, Daniel J., The Americans: The Colonial Experience, New York, Vintage Books, 1958.

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Cooke, Alistair, Alistair Cooke's America, New York, Knopf, 1974.

Ferguson, E. James, The American Revolution: A General History, 1763-1790, Homewood, Ill., Dorsey Press, 1974.

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Gipson, Lawrence, The Coming of the Revolution, New York, Harper Torchbooks, 1962.

Grund, Francis, Americans in Their Moral, Social, and Political Relations, Johnson Reproductions, 1968.

Hofstadter, Richard, America at 1750: A Social Portrait, New York, Alfred A. Knopf, 1971.

Jefferson, Thomas, Autobiography of Thomas Jefferson, 1743-1790, New York, Putnam and Sons, 1959.

Kallach, Martin and Andrew MacLeish, (editors), The American Revolution Through British Eyes, New York, Harper and Row, 1962.

Mays, Bernard, Myths and Men: Patrick Henry, George Washington, Thomas Jefferson, New York, Harper Torchbooks.

Miller, John, Alexander Hamilton and the Growth of a New Nation, New York, Harper Torchbooks.

Morris, Richard B., The American Revolution Reconsidered, New York, Harper and Row, 1967.

_____, Seven Who Shaped Our Destiny: The Founding Fathers as Revolutionaries, New York, Harper and Row, 1973.

_____, ed., The American Revolution 1763-1783: A Bicentennial Collection, New York, Harper and Row, 1970.

Morison, Samuel E., The Oxford History of the American People, New York, Oxford University Press, 1965.

Nelson, William, The American Tory, New York, Oxford University Press, 1961.

Prescott, F., and Nelson, J. (editors), Prose and Poetry of the Revolution, Port Washington, New York, Kennikat Press, 1925.

Quarles, Benjamin, The Negro in the American Revolution, Norton First Printing, 1961.

Sellers, Charles, The Berkeley Series in American History, Chicago, Rand McNally and Company, 1963.

Smith, Philip C., The Journals of Ashley Bowen (1728-1813) of Marblehead, 2 vols., Hanover, N.H., University Press of New England, 1973.

Taylor, George R., Problems in American Civilization, (series), Boston, D.C. Heath and Co., 1950.

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Wright, Louis, The Cultural Life of the American Colonies, New York, Harper and Row, 1962.

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Abodaher, David J., Freedom Fighter: Casimir Pulaski, New York, Messner, 1970. Intermediate.

Alderman, C.L., Samuel Adams: Son of Liberty, New York, Holt, Rinehart and Winston, 1961. Intermediate.

Aulaire, Ingri d' and Edgar Parin d'Aulaire, Benjamin Franklin, Garden City, Doubleday, 1950.Upper primary.

_____,George Washington, Garden City, Doubleday, 1936. Primary.

Averill, Esther, King Philip, The Indian Chief, New York, Harper, 1950. Intermediate.

Benchley, Nathaniel, Sam, the Minuteman, New York, Harper and Row, 1969. Primary.

Benet, Rosemary, Book of Americans, New York, Holt, Rinehart and Winston, 1952. Grades 5-7.

Brown, Marion Marsh, The Swamp Fox, Philadelphia, Westminster Press, 1950. Intermediate.

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Campion, N.R., Patrick Henry: Firebrand of the Revolution, Boston, Little and Brown, 1961. Intermediate.

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Curtis, Alice Turner, A Little Maid of Lexington, New York, Knopf, 1955. Upper primary.

Dalgliesh, Alice, The Fourth of July Story, New York, Scribner, 1956. Primary.

Dobler, Lavinia and E.A. Toppin, Pioneers and Patriots, Garden City, Doubleday, 1965. Upper primary.

Farnum, Mabel, John Hancock and His Times, Ginn, 1964. Intermediate.

Farquhar, Margaret, Colonial Life in America, New York, Holt, Rinehart and Winston, 1962. Useful at all levels.

Fast, H.M., April Morning, New York, Crown, 1961. Intermediate.

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Fisher, D.C., Paul Revere and the Minute Men, New York, Random House, 1950. Intermediate.

Forbes, Esther, America's Paul Revere, Boston, Houghton-Mifflin, 1946. Grades 5-9.

_____, Johnny Tremain, Boston, Houghton- Mifflin, 1943. Intermediate.

Foster, Genevieve, Year of Independence, 1776, New York, Scribner, 1970. Upper primary.

Galt, T.F., Peter Zenger, Fighter for Freedom, New York, Crowell, 1951. Intermediate.

Gruenbaum, Thelma, Before 1776, Brookline, Mass., EXpress-All Press, 1974. Upper primary.

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Hegarty, Reginald, The Rope's End, Boston, Houghton-Mifflin, Upper primary.

Hoehling, Mary, Yankee in the White House (John Quincy Adams), New York, Messner, 1963. Intermediate.

Holbrook, Stewart, America's Ethan Allen, Boston, Houghton-Mifflin, 1949. Intermediate.

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Judson, Clara Ingram, Benjamin Franklin, Chicago, Follett, 1959. Intermediate.

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_____, Thomas Jefferson, Champion of the People, Chicago, Follett, 1952. Intermediate.

Lancaster, Bruce, The American Revolution, Garden City, Doubleday, 1957. Intermediate.

_____, Ticonderoga, the Story of a Fort, Boston, Houghton-Mifflin, 1959. Intermediate.

Latham, J.L., Carry on, Mr. Bowditch, Boston, Houghton-Mifflin, 1955. Intermediate.

Lawson, Robert, Mr. Revere and I, Boston, Little and Brown, 1953. Upper primary.

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Ruskin, Ariane, Spy for Liberty, New York, Pantheon, 1965. Intermediate.

Sloane, Eric, A.B.C. Book of Early Americana, Garden City, Doubleday, 1963. Primary.

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Please feel free to contact the MASSACHUSETTS BICENTENNIAL COMMISSION for specific areas. Perhaps we can help.

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FOR THE STUDY OF CHILDREN'S BOOKS IN EARLY AMERICA

The following were suggested by Daniel Boorstin in The Americans: The Colonial Experience:

Ford, Paul L.(editor), The New England Primer; A History of Its Origin and Development...,1897.

Littlefield, George E., Early Schools and School Books of New England, 1904.

Rosenbach, A.S.W., Early American Children's Books, Kraus Reprods., 1933.

Sloane, William, Children's Books in England and America in the 17th Century: A History and Checklist, 1955.

Tuer, Andrew W., History of the Horn Book,(2 vols.), 1896.

ON YOUTH AND CHILDREN:

Bremner, Robert, Children and Youth in America; a Documentary and History, Cambridge, Harvard University Press, Volume I: 1600-1865, 1974.

Also:

Exhibit catalogue: Americana in Children's Books, 1974, Library of Congress, #ISBN O-8444-0147-1.

Write to: Library of Congress
Information Office
Washington, D.C. 20540.

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TOPIC AREAS

AGRICULTURE

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For information on the Association for Living Historical Farms and Agricultural Museums and its publications, contact the Smithsonian Institute, 900 Jefferson, Washington, D.C. 20560.

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ARCHITECTURE

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Morrision, Hugh, Early American Architecture, New York, Oxford University Press, 1952.(Out of print.).

Whiffen, Marcus, American Architecture Since 1780, Cambridge, MIT Press, 1969.

For a listing of buildings, see:

Massachusetts Catalogue (Historic American Buildings Survey). Includes a list of measured drawings, file of photographs and written documentation from a 1964 survey.

Contact: Office of the Secretary of State
Commonwealth of Massachusetts
State House
Boston, Mass. 02133

Contact: The Historic American Buildings Survey Archives
Division of Prints and Photographs
Library of Congress
Washington, D.C. 20540

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ART

Flexner, James Thomas, History of American Painting, New York, Dover, Vols. I-III., 1969.

Volumes also published individually:

First Flowers of Our Wilderness: American Painting, The Colonial Period (Vol. I).

Light of Distant Skies: American Painting, 1760-1835 (Vol. II).

That Wilder Image: The Painting of America's School from Thomas Cole to Winslow Homer. (Vol. III).

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BICENTENNIAL PUBLICATIONS

Information available from the MASSACHUSETTS BICENTENNIAL COMMISSION, 10 Tremont St., Boston. Mass. 02108:

BICENTENNIAL TIMES, our newspaper with articles on statewide events and community plans for the Bicentennial.

Massachusetts in Contention: A Chronological Survey, 1775-1783. (Prepared by Dr. Jordan Fiore. Also Mass. in Ferment, 1760-1775).

Massachusetts Newspapers and The Revolutionary Crisis, 1763-1776.

Community Resource Handbook. Check with your local Bicentennial Committee.

Volunteer Guides: A Handbook on Planning, Recruiting and Training. Ask about community plans at your local historical society or museum.

(Out of print; available in libraries: The Boston Tea Party, 1773, by B. W. Labaree).

See especially:

The Commemorative Guide to the Massachusetts Bicentennial, our official guide which is now available at bookstores and newsstands throughout the Commonwealth. Or write: Yankee, Inc., Dublin, New Hampshire 03444. $2.95.

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COSTUME

Earle, Alice Morse, Two Centuries in America, New York, Dover, Vol. I., 1970.

Hume, I.N., A Guide to Artifacts of Colonial America, Westminster, Maryland, Knopf, 1970.

For a list of costume shops and companies, refer to the Community Resource Handbook, a publication of the MASSACHUSETTS BICENTENNIAL COMMISSION. Contact your local Bicentennial Committee.

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CRAFTS

Bernheim, Marcy and Evelyne, Growing Up in Old New England, New York, Macmillan Press, 1971.

Bridenbaugh, Carl, Colonial Craftsmen, New York, New York University Press, 1950.

Colby, C.B., Early American Crafts, New York, Coward-McCann, Inc., 1967.

Davidson, Marshall B., The American Heritage History of Colonial Antiques, New York, American Heritage, 1967.

Glubok, Shirley, editor, Home and Child Life in Colonial Days, New York, Macmillan Co., 1969.

Kinney, Cle and Jean, Twenty-one Kinds of American Folk Art and How to Make Each One, Atheneum, 1972.

Langdon, William C., Everyday Things in American Life 1607-1776, (also 1776-1818),New York, Charles Scribner's Sons, 1965.

Lord, Priscilla and Daniel Foley, Folk Arts and Crafts of New England, New York, Chilton Books, 1965.

Speare, Elizabeth and George, Life in Colonial America, New York, Random House, 1963.

Thomas, Gertrude, Richer Than Spices, New York, Knopf, 1965.

Wright, B. Tatum, McCoubrey, Smith, The Arts in America, The Colonial Period, New York, Scribner's, 1966.

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DOCUMENTS

1. Send for copies of historical documents:

   National Archives and Records Service
   General Services Administration (NAPC)
   Washington, D.C. 20408

   Re: "Documents from America's Past"

   A. Declaration of Independence, Constitution of the United States, Bill of Rights.($.70 each).

   B. The Formation of the Union, 38 original documents, excerpts showing the development of America from thirteen colonies to thirteen states. ($.75).

2. Write for publications list from the Library of Congress:

   The American Revolution
   Library of Congress
   Information Office
   Washington, D.C. 20540

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ENVIRONMENTAL INTERESTS

For publications, write:

1. Department of Natural Resources
   Division of Conservation Services
   100 Cambridge Street
   Boston, Mass. 02202

2. Environmental Protection Agency
   2303 John F. Kennedy Building
   Boston, Mass. 02203

3. Executive Office of Environmental Affairs
   18 Tremont Street
   Boston, Mass. 02108

See also:

Troost, Cornelius and Harold Altman, Environmental Education: A Sourcebook, New York, Wiley and Sons, 1972.

****

ETHNICITY

For book suggestions, write to:

Eastern Regional Library System
Boston Public Library
Copley Square
Boston, Mass.

With the help of the Ad Hoc Committee on Ethnicity in New England, the MASSACHUSETTS BICENTENNIAL COMMISSION is compiling bibliographies on individual ethnic groups. For information, write to: Ms. Cynthia Coombs, Ethnic Coordinator, MBC, 10 Tremont St., Boston, Mass. 02108.

On the topic of ethnicity, consider publications available through the Institute on Pluralism and Group Identity of the American Jewish Committee. Write to:

The Institute on Pluralism
165 East 56th Street
New York, New York 10022

See also:

Gross, Theodore, editor, A Nation of Nations, New York, Free Press, 1971.

For projects underway in Massachusetts schools, refer to:

Kaleidoscope #13: "What to Do About 622"
Massachusetts Department of Education
182 Tremont Street
Boston, Mass. 02111

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FOLKLORE

Desroche, Henri, The American Shakers, Amherst, University of Massachusetts Press.

Dorsen, Richard, America in Legend: Folklore from the Colonial Period to the Present, New York, Pantheon, 1971.

_____, Bloodstoppers and Bearwalkers, Cambridge, Harvard University Press.

Drake, Samuel Adams, New England Legends and Folklore, (based on writings of Samuel Adams Drake), New York, Hastings House, 1967.

Snow, Edward R., True Tales and Curious Legends, New York, Dodd, Mead and Co., 1969.

Also contact:

The American Museum of Folk Art
49 West 53rd Street
New York, New York 10019

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GENEALOGICAL INFORMATION

1. Histories by local historians,
   Family Bibles,
   Town hall records,
   County register
   Probate court records,
   Cemeteries.

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2. For specific research, contact:

   Boston Branch of Genealogical Library, Brown St.
   Weston, MA 01721
   (Ask about classes and instructional materials.
   Mail c/o Robert Tarte, 126 Concord, Ashland, MA 01921).

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3. New England Historic Genealogical Society
   101 Newbury St.
   Boston, MA.

****

INDIANS

Catlin, George, Letters and Notes on the Manners, Customs and Conditions of the North American Indians, vols. I-IV., New York, Dover, 1973.

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Josephy, Alvin M., Jr. The Indian Heritage of America, New York, Knopf, 1968.

For information and publications, contact:

The Greater Lowell Indian Cultural Association
55 Textile Avenue
Dracut, Mass. 01826

Mashpee Wampanoag Indian Museum
Route 130
Mashpee, Mass. 02649

Of particular interest may be a curricular unit on Indians Who Met the Pilgrims, 1620-1974.

****

JOURNALS

Butterfield, L.H., editor, Adams, John, President of the United States, Cambridge, Belknap Press of Harvard University, 1961, Four vols., Index.

Calder, Isabel, Colonial Captivities, Marches and Journeys, Port Washington, New York, Kennikat Press, 1935.

Chase, Ellen, The Beginnings of the American Revolution: Based on Contemporary Letters, Diaries and Other Documents (1763-1775), Port Washington, New York, Kennikat Press, 1910.

Cresswell, Nicholas, The Journal of Nicholas Cresswell: 1774-1777, Port Washington, New York, Kennikat Press, 1924.

Whisenhunt, Donald, editor, Delegate From New Jersey: The Journal of John Fell, Fort Washington, New York, Kennikat Press, 1973.

Willard, Margaret W., editor, Letters on The American Revolution, (1774-1776), Port Washington, New York Kennikat Press, 1935.

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LITERATURE

Publications widely read during the late 18th century.

1772	Oliver Goldsmith The Vicar of Wakefield
1775	Daniel Defoe Robinson Crusoe, a newspaper serial
1776	Thomas Paine Common Sense
1777	John Milton Paradise Lost
1786	Isaiah Thomas Edition of Mother Goose
1790's	Benjamin Franklin Autobiography

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See also: Pepys, Samuel, The Diary of Samuel Pepys, editor, O.F. Morsehead, New York, Harper Torchbooks.

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For more listings, refer to:

Wroth, Lawrence C.
An American Bookshelf, 1755,
Philadelphia, Arno Press, 1934.

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MUSIC

Lowens, Irving, Music and Musicians in Early America, New York, Norton, 1964.

Moore, Frank, editor, Songs and Ballads of the American Revolution, New York, Arno Press, 1865

"Music for our Nation's Bicentennial" 1776-1976, Coræpolis, Pa., Fort Vance Press. Text for a 60 minute Bicentennial presentation.

Rabson, Carolyn, Songbook of the American Revolution, Peaks Island, Maine, NEO Press, 1974.

Seeger, Peter, The Incomplete Folksinger, New York, Simon and Schuster, 1972.

Wienandt, Elwyn, The Bicentennial Collection of American Music. Volume I: 1698-1800, Carol Stream, Illinois, Hope Publishing Co., 1974.

A catalogue of Folk Songs, Ballads, Dances, Instrumental Pieces, and Folk Tales of the United States and Latin America or Phonograph Records.
Write to: Library of Congress
Washington, D.C.

Social Education (magazine), Nov. 1973,pp. 653-665, "Teaching About the American Revolution Through Its Folk Songs."

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ORAL HISTORY

Baum, Willa, Oral History for the Local Historical Society, Nashville, American Association for State and Local History. 1970.

Benjamin, Alfred, The Helping Interview, Boston, Houghton-Mifflin, 1969, 1974.

Moss, William, "Above Ground Archaeology", Oral History Program Manual, Praeger Publishers.

RELIGION

Beau, Joseph, editor, Cornerstones of Religious Freedom in America; Selected Basic Documents, Court Decisions, and Public Statements. New York, Harper Torchbooks.

Murdock, Kenneth, Literature Theology in Colonial New England, New York, Harper.

Perry, Ralph. Barton, Puritanism and Democracy, New York, Harper, Torchbooks.

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SAIL, TRADE, AND COMMERCE

Colby, Jean P., Mystic Seaport: The Age of Sail, Hastings, 1970.

Lawrence, Mary Chipman, The Captain's Best Mate: The Journal of Mary Chipman Lawrence on the Whaler "Addison", 1856-1860, Boston, Brown University Press, 1966.

Neeser, Robert Wilden, editor, Letters and Papers Relating to the Cruises of Gustavus Conyngham: A Captain of the Continental Navy, 1777-1779, Port Washington, New York, Kennikat Press, 1915.

Stackpole, Edouard and Melvin Summerfield, Nantucket Doorways: Thresholds to the Past, Hastings House, 1974.

Stackpole, Edouard, Whales and Destiny, Amherst, University of Massachusetts Press, 1972.

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WOMEN

Booth, Sally Smith, The Women of '76, Fort Washington, New York, Hastings House.

James, Edward, editor, Notable American Women, 1607-1950, A Biographical Dictionary, 3 vols., Cambridge, Harvard University Press, 1971.

****

For general material on women, see also:

"Women's Education and Careers", A Selected Bibliography.

Merrimack Education Center
101 Mill Road
Chelmsford, Ma. 01824

****

For bibliography, refer to article and footnotes:
Scott, Anne Firor, "Women in American Life," in Cartwright and Watson,
Reinterpretation of American History and Culture,
National Council for the Social Studies, 1973, pp. 159-163.

****

For various ideas and materials:

Kaleidoscope # 13
"What to Do About 622"

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PERIODICALS

AMERICAN EDUCATION
US Department of Health, Education and Welfare
Office of Education
400 Maryland Avenue, S.W.
Washington, D.C. 20202

Special Bicentennial Section. See especially, June 1974, Handlin, Oscar, "Education and the American Society", pp. 6-15.

****

AMERICAN HERITAGE
American Association for State and Local History
Soc. of American Historians
383 West Center Street
Marion, Ohio

See index of earlier articles.

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EARLY AMERICAN ANTIQUES
New Hope, Pennsylvania 18938

In the section on Coming Events, there is a calendar listing exhibits, shows, and events.

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EARLY AMERICAN LIFE
Early American Society, Inc.
P.O. Box 1831
Harrisburg, Pa. 17105

Table of contents of back issues is available. Back issues are available in limited numbers. Current editions carry period articles on: crafts, whaling, museums, herbs, colonial arts, etc.

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HISTORY NEWS
American Association for State and Local History
1315 Eighth Avenue, South
Nashville, Tenn. 37203

The publication is generally helpful and informative. Upcoming conferences and events listed in "On the Horizon". See Organizations, RIV-22, for comments on the associations many publications.

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HUMANITIES, a newsletter
National Endowment for the Humanities
Washington, D.C. 20506

See specifically: Vol. 4, no. 4, August 1974, regarding the Bicentennial.

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SMITHSONIAN
Smithsonian Institute
P.O. Box 2606
Greenwich, Conn. 06830

See, especially, the Bicentennial article each month, especially April, 1975, pp. 48-55, on Concord-Lexington. Look for calendar of Smithsonian events and reviews on new publications.

****

SOCIAL EDUCATION
National Council for the Social Studies
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

See Teaching About the U.S. Constitution, May, 1973, vol. 37, no. 5. and Teaching About the American Revolution, February, 1974, vol. 39, no. 2. Instructional sources and resources; research reports; publication reviews; unit outlines; informative articles.

****

THE MASSACHUSETTS TEACHER
Massachusetts Teachers Association
20 Ashburton Place
Boston, Mass. 02108

See, especially, The Bicentennial Issue, January, 1975, vol. LIV, no. 4. Watch for ideas and resources relating to Bicentennial units.

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Chapter III.

OTHER TEACHING AIDS

We are often reminded that "a picture is worth 1000 words," but in order for the equation to work, the picture has to be the right one.

One thousand words is a large sum, especially for a young student with a limited vocabulary. It follows, then, that visual aids are not mere aids, but vital elements in creating consequential learning experiences.

The following list of visual aids is far from complete. It includes: A) Audio-Visual Aids; B) Film Sources; C) Photo Sources, Kits, Miscellaneous. Evaluation of this media is characteristically controversial and subjective. Our recommendations are few, and are used merely as suggestions to get you going on certain ideas. It is hoped that you will review complete catalogues as you design units. You may wish to build a whole unit around one film or, perhaps, a series of three or four films would be better. In using all of these materials, simultaneous consideration of subject matter and the media itself may be a useful tool to finding out more about our contemporary life. In response to a film, for instance, questions may lead to observations:

Why is a particular scene shown in the manner that it is shown?

How did the film try to predetermine the viewer's feelings or opinion?

How could the material have been presented differently?

A. AUDIO VISUAL SOURCES

American History Catalogue
Baker and Taylor Company
Audio-Visual Services
Eastern Division
50 Kirby Avenue
Somerville, New Jersey 08876

The American History Catalogue of audio-visual and teaching aids has 2400 titles from more than 550 quality producers of educational materials. Subjects range from Puritans to American painting.

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American History Minority Studies
Baker and Taylor Company
(same address as above)

****

Arts of the United States: A Pictorial Survey.
Slides and texts on each area of the fine arts.
Refer to the text:

Pierson, William and Martha Davidson, Arts of the United States: A Pictorial Survey, Athens, University of Georgia Press, 1960.

****

Educational Dimensions Corp.
P.O. Box 488
Great Neck, New York 11022

Ask for filmstrips related to the history of the United States.

****

Educational Sound Filmstrips
Current Affairs
24 Danbury Road
Wilton, Conn. 06897

Specifically: "The American Revolution in Song"; "How Technological America Transformed the World"; and "The American Revolution: Who Was Right?"

****

The Educational Source, Inc.
Department 974
P.O.Box 103
Soquel, Calif. 9507[illegible]

All kinds of materials. Teaching aids, reprints, questions and projects. Subscribe to the journal for update on new materials. For education packets, see specifically; "Power and Morality and the Founding Fathers".

****

Museum of Fine Arts
465 Huntington Avenue
Boston, Mass.

Find out about their slide rental. Sets available in units of 20, 40, and 60.

Of special interest may be the following:
#19 Early U.S. Portraits;
#20 Early U.S. Furniture;
Early U.S. Furniture, details.

****

National Geographic Society
17 and M Streets, NW
Washington, D.C. 20036

American Revolution film series now in process of production. Watch for publicity, fall of 1975.

****

Sandak, Inc.
180 Harvard Avenue
Stanford, Conn. 06902

Various sets of slides. Of special interest may be: "Architecture in America", "Art Appreciation", "Women Artists", and "The Black Experience".

****

Smithsonian:
Conservation Information Program
Office of Museum Programs
A and I Building, Room 2235
Smithsonian Institution
Washington, D.C. 20560

Slide presentations that relate to museum conservation. Useful for museum work or exhibit preparation at high school level.

****

LECTURE:

"American Literary Radicals and the Bicentennial: Jefferson to Ginsberg, 1776- 1976".
An 80-slide program for the high school or college level. Commentary and music, bibliographical information included.

Contact: Prof. Michael True
Assumption College
Worcester, Mass. 01609

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B. FILM SOURCES

The Bicentennial Film Center
P.O.Box 7316
Alexandria, Va. 22307

****

International Film Bureau, Inc.
332 South Michigan Avenue
Chicago, Illinois 60604

Write for a list of social studies films and filmstrips on various topics, especially: Urban life, ethnic identities, values.

****

Krasker Memorial Film Library
Boston University School of Education
765 Commonwealth Avenue
Boston, Mass. 02215

Write to the Massachusetts Bicentennial Commission for title list re: Colonial America.

****

National Education Association
Committee on the American Revolution Bicentennial
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

Watch for new educational films in response to NEA's Bicentennial projects.

****

National Geographic: American Revolution Series
Modern Mass Media, Inc.
315 Springfield Avenue
Summit, New Jersey 07901

"Decades of Decision", a series of twelve films, 25 mins. each. Available for next year.

****

Pathescope Educational Films, Inc.
71 Weymon Avenue
New Rochelle, New York 10802

Write for information on "ABC's of Environment".

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See also the film list prepared by the American Revolution Bicentennial Administration
Contact the regional office: ARBA
J.F. Kennedy Building
Boston, Mass. 02203

or write to: ARBA
736 Jackson Place, N.W.
Washington, D.C. 20276

Att: Film Notebook

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For assistance in working with film as a creative media contact: The New England Screen Education Association
Concord Academy
Main Street
Concord, Mass. 01742

Phone: 617-369-8098

****

For teaching aids relating to films, write for a catalogue: Pflaum
2285 Arbor Blvd.
Dayton, Ohio 45430

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FILM SUGGESTIONS

Children

"The Beginning"
American history. 13-14 min.
RHR Filmedia, Inc.(RHR), 48 West St., New York, N.Y.10036

"The Bill of Rights of the United States"
Discusses why the first ten amendments to the Constitution were needed. 20 min. $9.
Encyclopedia Britannica Educational Corp. (EBE), 1822 Picwick Avenue, Glenview, Ill. 60025

"Buffalo: An Ecological Success Story"
About the effort to save the buffalo. 14 min. $8. EBE.

"Colonial Children"
Puritan farm life in the 17th Century. 11 min. $6.50
EBE

"The Constitution of the United States"
Events before and during the Constitutional Convention. 22 min. $9.
EBE

"Decades of Decision - The American Revolution"
Series being prepared especially during the Bicentennial period. Twelve films following the thirteen colonies into thirteen states. 25 min. each $25 each.
Modern Talking Picture Service, Inc., 1212 Avenue of the Americas, New York, New York 10036

"Discovering American Folk Music"
From ballads and spirituals to rock. 21½ min. $15.
BFA Educational Media, (FA) 2211 Michigan Avenue, Santa Monica, California 90404

"Discovering American Indian Music"
Songs and dances of the American Indians. 24 min. $20
BFA

"The History of Our Flag"
American history: freedoms and rights. 9 min. $9.
BFA

"Johnny Appleseed"
Based on the story of Massachusetts' own John Chapman from Leominster. $12.
BFA

"The Midnight Ride of Paul Revere"
Describes the events of spring, 1775. 11 min. $65.
EBE

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Secondary Students

"America: A Personal History of the United States"
Alistair Cooke's description of American life, past and present. 52 min./ 13 films $50 each.
FMS Films (FMS) P.O. Box 7316, Alexandria, Va. 22307

"A Nation is Born"
Introduction to American history for children
8 min./5 films. $15 each or $40 for 5.
Pictura Films Distribution Corp., 43 West 16th St., New York, N.Y. 10011

"Art Is"
Explores human response to music, dance and painting.
28 min. #S-503.
Association-Sterling films (ASF), 866 Third Ave., N.Y., N.Y. 10022

"Beautiful State of Mind- Massachusetts"
Shows sixty different locations in the Commonwealth, through sounds, colors and movement. 28 min. #F.609.
ASF

"Body and Soul", Part I and II.
Discusses Black America's contributions to our culture.
24, 28 min. $20 each.
BFA

"The City...A study in Survival"
Deals with problems of urban living: urban renewal and environmental concerns. 28 min. #2682.
ASF

"Cycles"
Talks about recycling as a positive way of rebuilding natural resources. 13-1/2 min. #2660.
ASF

"The Emerging Woman"
Women in America, particularly from the early 1800's to the period of immigrant labor in the mills. 40 min.
ARBA, 736 Jackson place, N.W., Washington, D.C. 20276.

"Heritage in Black"
Reviews history of Blacks in America since the Revolution.
27 min. $11.50.
EBE.

"Patrick Henry's Liberty or Death"
Barry Sullivan recreates the spirit of the period.
15 min. $25.
Oxford Films, Inc., 1136 N. Las Palmas Ave.,
Los Angeles, California 90038

"To Search for America"
Exploring coast to coast for the historical foundation of our country. 17 min. $25.
FMS.

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C. KITS

"Family of Man" series
Selective Educational Equipment, Inc.
3 Bridge Street
Newton, Mass. 02195

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MATCH Boxes
American Science and Engineering, Inc.
Educational Division
20 Overland Street
Boston, Mass. 02215

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For information on kits available:

Education Development Center, Inc.
55 Chapel
Newton, Mass. 02160

For Subject to Citizen course, write to:

Denoyer-Geppert Co.
5235 Ravenswood Ave.
Chicago, Ill. 60640

Multi-media packets: "The Making of the American Revolution" and "We the People".

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Environmental Education Programs and Materials
NEXTON
New England Aquarium
Central Wharf (State Street, off Atlantic Avenue)
Boston, Mass.
Phone: 617-742-8830

EXHIBITS

Write for a cataloque of Bicentennial Exhibits:

Smithsonian Institution
Traveling Exhibition Service
Washington, D.C. 20560

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INSTRUCTIONAL AIDS

Belleropon Books
153 Stewart St.
San Francisco, CA 94105

Hats, cutouts, coloring books.

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The Children's Museum
The Jamaicaway
Boston, MA 02130

Teaching materials.

****

The Educational Source, Inc.
Dept. 974
P.O. Box 103
Soquel, CA 95073

AV materials, posters, workbooks.

****

Holt, Rinehart and Winston, Inc.
Box 3323
Grand Central Station
New York, New York 10017

Catalogue of Instructional Materials: texts, databank, kits, films relating to the study of American history. All levels.

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MAPS

Watch for new publications.

Fite and Freeman, Book of Old Maps Delineating American History, Dover.

Stevens, Harry, LEWIS EVANS: His Map of the Middle British Colonies in America; A Comparative Account of Eighteen Different Editions Published Between 1755 and 1814, London, Arno Press, 1920.

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For Cartocraft History Map Studies, desk size outline maps for student use, write to: Denoyer-Geppert
Times Mirror
5235 Ravenswood
Chicago, Illinois 60640

Att: American History Series

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PICTURES

The American Experience

A pictorial survey of American history. Co-sponsored by the Smithsonian Institute and Scholastic.

Write to: The American Experience
Scholastic Book Services
904 Sylvan Avenue
Englewood Cliffs, New Jersey 07632

Each packet contains 50 prints of maps, diaries, political cartoons, newspaper reprints, paintings, and sculpture. Teacher Guides are included.

Following is a list of titles. All packets are available as of July 4, 1975. Each portfolio is $19.50.

Indians: The First Americans
Colonial Years
1776: The Revolution
The New Nation
Americans Move West
Slavery
Civil War
Industrialization
1876: Centennial
The New Immigration
Rural America
A Nation of Cities
America Builds
A New World Power
1976: The Bicentennial
Americans at Home
Americans at Play
Transportation
Politics American Style
Communications.

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Documentary Photo Aids
P.O. Box 956
Mt. Dora, Florida 32757

A general set of 255 pictures covers American History from Columbus to the late 1960's.

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Exhibit Portfolios
J. Fenimore Book Store
New York State Historical Assoc.
Cooperstown, N. Y. 13326

Series of pictures on: Farm life, city life, minority groups.

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National Archives
Government Services Administration
Washington, D.C. 20408

Pictures of the Revolutionary War and other materials.

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Books with pictures:

Furneaux, Rupert, The Pictorial History of the American Revolution, Chicago, Ferguson Publishing Co./Doubleday, 1973.

Sirkis, Nancy, Reflections of 1776, New York, Viking Press, 1974.

U.S. World and News Report, Two Hundred Years: A Bicentennial Illustrated History of the United States, 1974, 2 volumes.

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IV. ADDITIONAL RESOURCES: PREPARATION AND ENRICHMENT

If the Bicentennial is effective, it will provide the impetus and encouragement necessary to nurture revision and exploration in processes of teaching. Technique and curricular development are specialties in their own right and require full time attention. For the classroom teacher, however, there are guidelines already available which are ready-made for application. Our list contains just a few of them.

Both by theme and specific subject matter, the Bicentennial can be a unifying force toward implementation of some of these expansive ideas.

In addition to resources obviously related to study of the Bicentennial and the field of education, there are several organizations that may contribute considerable insight to your programs.

The listing which follows in this chapter is by no means complete. Add to it as you locate new sources.

A. TECHNIQUE AND CURRICULAR DEVELOPMENT

Resources:

1. American Association for State and Local History
   1315 Eighth Ave., South
   Nashville, Tenn. 37203

   Technical leaflets. ($.50 each)
   Of special interest are:

   #19 Student Field Trips.
   #14 Genealogical Research.
   #21 Methods for Research.
   #25 Planning Tours.
   #36 Tape Recording Local History.
   #38 Projects for Young People.
   #42 Producing the Slide Show.
   #43 Planning Local Workshops.
   #70 Travelling Facsimile Exhibits.

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2. Superintendent of Documents
   Government Printing Office
   Washington, D.C. 20402

   Education Directory, reprint from American Education, 1973, Education Assoc., pp.114, (#OE 73- 01040).

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3. National Commission on Resources for Youth

   For information on current youth projects and resources, models and critiques, see:
   New Roles for Youth, New York, Citation Press, 1974.

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4. National Council for the Social Studies
   1201 Sixteenth Street, N.W.
   Washington, D.C. 20036

How to Do It Series. ($.25 per copy.)
Of particular interest are:

How to Use Local History.
How to Use a Motion Picture.
How to Use a Bulletin Board.
How to Use Daily Newspapers.
How to Utilize Community Resources.
How to Use Sociodrama.
How to Conduct a Field Trip.
How to Develop Time and Chronological Concepts.

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B. GUIDELINES FOR SEVERAL KINDS OF PROJECTS

Following are guidelines or procedure guides that may be useful to your planning. As you begin planning units for your school, let us know what procedures you have found to be most helpful. We'll add your suggestions to our files.

1. How to develop an exhibit.
2. How to compile a topic guide. (The example is about quilts.)
3. How to research an historic building.
4. How to find resource people in your community.
5. How to insure worthwhile use of time in the field: planning and preparation for visits to museums, historic places and resource centers.
6. How to do an interview.
7. Learning how to use source material.
8. How to use the Bicentennial as an introduction to drama.

1. HOW TO DEVELOP AN EXHIBIT

Exhibit type projects offer a creative opportunity for students and teachers alike to approach a variety of themes. Beyond that, they can involve participation by and interchange with the community.

In addition, they are tangible results of mental and physical efforts to which all students can contribute and in which they all can take pride.

To this end, the class can originate and construct its own exhibit or play a role in a community-wide project sponsored by each school district or a local museum or club. Whichever the case, a division of labor and responsibility among the students engages all of them in one function or another. Be it public relations, research, painting, carpentry, editing or design, a cooperative effort is a learning experience in itself.

One initial problem is funding, but good exhibits are possible without a huge outlay of cash. Wood scraps provide raw material for scale models. Tools can be borrowed from homes or from school industrial arts classes. Painted papier-mâché can simulate all manner of leather and metal. Cotton cloths or old sheets are easily dyed, and brown paper is a versatile material for dresses, cloaks, etc.

Artifacts (or facsimiles) are frequently available on loan from museums, historic homes or societies.

Contact area radio stations and newspapers for publicity. And put up posters around town, advertising the exhibit and soliciting support. Sundry civic or professional organizations in the community may be sources of materials, advice or ideas. Also, check with the American Association for State and Local History (1315 Eight Avenue, South, Nashville, Tennessee). Discuss the project with your local Bicentennial committee.

When you have defined the topic of your exhibit, decide what form it should take and where it will be displayed.

Will it be small or large? Portable or stationary? Will it consist of slides and photos? Woodcuts and prints? Dioramas

and tableaux? A combination of the above? Be sure that your plans fit available space. And check lighting, pedestrian area and visibility from various angles. If the display is stationary it probably can be larger; if portable, probably smaller. A small exhibit can be more accessible to such people as the elderly who cannot easily venture outside their homes or hospitals.

Schools, libraries, town halls, armories, lobbies or private businesses, shopping center malls, or perhaps a town common are potential sites for an exhibit. Keep in mind the intended audience, access to the site and viewing hours.

What should the exhibit include?

1. Artifacts (or replicas)--obtained from attics or museums. Models can be constructed to show (a) the completed product or (b) the process.

2. Maps--large mural types, 8x10 handouts, or three-diminsional physical projections to show trade routes and roads, evolution of a town through changes in streets, land boundaries, industries and housing districts.

3. Photographs, prints, old drawings, slides, charts, bulletins.

4. Time line with pictures.

5. Audio-tapes, records or instruments, or other devices can be made to emit sounds.

6. Quizzes--some exhibits ask questions and light up a bulb or ring a bell when answered correctly; others can be made to have windows that open, giving an answer. Not only do the students ask questions themselves, but they learn how to present that information to someone else in an interesting manner. They learn how to glean the essence of the material. A passive exhibit becomes an active learning experience.

What should the exhibit take into account vis a vis time?

1. Do you wish to capture a moment in the past? Then employ the tableaux, dioramas, still photos, or draw a time line.

2. Show transition?
   If so, use a series of dioramas or slides or draw a time line.

3. Show process?
   Try several stages in a scale model. Or show steps in the manufacture of an article at the exhibit site.

Whatever topic you choose, be sure it has a limited focus. It's better to explore thoroughly a single facet and permit it to open doors to several other areas. For example, careful study of an evening meal in a Colonial home might touch upon several aspects of period life:

What was the fare and where did the ingredients come from? Who sat where at the table, and what was the dinnerware like? How did that reflect the family's relative wealth? What was the conversation like in a Patriot home? In a Tory home? How did the dining areas compare with those of today? What happened after dinner? What about servants or slaves in New England homes?

In the end, possibilities are limited only by the range of imagination and enthusiasm. And remember, if it is well done, a Bicentennial exhibit need not be a one-time project. It can be modified and recycled by future classes.

2. HOW TO COMPILE A TOPIC GUIDE

An outline for obtaining information on quilts, particularly those located in Eastern Massachusetts, is presented as an example of how to make up a guide on one subject. Its format was drawn up by a volunteer who produced a useful body of information, as well as a workable model for research on other topic interests.

Compilation of this kind of information (bibliographies, museums, and working organizations) would be useful to teachers both during and after the Bicentennial. If you use this format, or one that is similar, for your unit preparation, please send a copy to the MASSACHUSETTS BICENTENNIAL COMMISSION, 10 Tremont St., Boston 02108. Recommend the books and facilities that you find the most helpful. We will keep a file of these four to five page reports. With your help, we can put together a workable resource library.

Here are only a few topic suggestions:
scrimshaw, woodworking, clipper ships, herbs and spices.

****

SAMPLE: "A GUIDE TO QUILTS IN EASTERN MASSACHUSETTS"

Definition of topic : Quilt - A bed cover, or coverlet, made by stitching together two layers of textiles, with some soft or warm substance between them, with the upper or top textile usually of patchwork.

Objectives:

(1) To compile a bibliography of written material on quilts and quiltmaking and its availability for use (from a library) or purchase.

This section would include a "where-to-go" section on such things as:
- Quilt patterns
- History of quilting
- Lessons in quiltmaking
- Photographs of quilts
- Design of quilts
- Textiles used in quiltmaking

(2) To compile a list of museums, organizations, etc. with quilt collections, and comment on the accessibility of these quilts to the public.

- Collection in storage only.
- Entire collection on display.
- Rotating displays; contact museum, etc. for further information.
- Whether collection is fully catalogued and documented.
- Whether the collection is advertised in any way (e.g. museum pamphlets).
- Special exhibitions or advertising planned for the Bicentennial.

(3) To make a brief statement regarding the status of quiltmaking and the quilt collections in Eastern Massachusetts.

Contribution of quilting and quiltmaking to American life (i.e., artistic expression and value, social commentary of various periods of history, popularity, impact).

To apply these contributions, in particular, to quilting and quiltmaking in Eastern Massachusetts.

(4) To list sources for finding out how to make quilts (e.g. people, organizations).

3. HOW TO RESEARCH AN HISTORIC BUILDING

Hearing about the historic home project in Marblehead (see page I-16), a college intern decided to explore the cultural resources in her own community. Following are some guidelines developed after four weeks of research.

Procedure:

1. Think about the concept: Select the building that interests you. Try to define what you want to know and why you want to do it.

2. Call your Town Hall to get a list of every group in your community that may be involved in restoration or programming at your selected site.

3. Visit the historic building.

   Call ahead and make an appointment so you won't be rushed. Take notes if you wish. Ask every question that comes to mind. Ask if you may explore all of the nooks and crannies of the building: the attic, the cellar, the closets. If you have a guide, ask if there are other books or people you should know about.

4. Think about the building.

   Sort out all of the information that you have gathered. Organize the data into answers, and questions still to be answered:
   - Define your objectives.
   - Design your project.

5. Make up a calendar of the steps. Keep up with the schedule. Don't try to do too much in a short time. Work with smaller, narrower aspects of the building's past. Use inductive reasoning.

6. Contact the local historical society.

   Explore the files it has gathered on the building. Find out how the files were compiled. Make a list of secondary sources.

7. Ask a genealogical society about the people who owned the building. Find out what they did, who they were.

(8) Visit the County Registry.

Call ahead and identify your project on the phone.
Review tax forms, deeds, land tracts.
Copy the information you need. Make photo-copies of the forms which are especially informative.

(9) Check with the Town Hall about the local survey of buildings. Ask about photos and records.

(10) Talk to people around town. Find out how the setting has changed during their lifetime. Review your list of objectives.

(11) How many questions have been answered?

Who were the people that lived there?
What was the town like then?
Why was the building expanded?

(12) Write a progress report. Select important facts. Write out descriptions. List your sources.

(13) Sit down and think about the concept.

Any conclusions?

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Tips: Be patient. Don't try to do more than you can. Remember that projects of this sort take years to complete, not weeks.

4. HOW TO FIND RESOURCE PEOPLE IN YOUR COMMUNITY

1. Read the newspapers:

   Who is teaching the night courses at the YMCA?
   Who spoke at the Kiwanis dinner?

2. Read educational publications circulated by the Mass. Dept. of Education.

   Kaleidoscope issues offer names as well as ideas: Seek out groups like Poets Who Teach, (c/o Keynotes, Mass. Dept. of Education, 182 Tremont St., Boston).

3. Determine which of your colleagues share your interest. Make a list of topics you would like guests to discuss:

   An author: "How to Create Descriptions from Facts."
   A forester: "The Berkshires 200 Years Before Henry Knox."
   A craftsman: "Weaving a Massachusetts Tradition."
   A hairdresser: "Wigs Today and Yesterday."
   Your representative: "How Students Can Effect Change in Laws."

4. Run an ad in the local newspaper or on community service radio spots. Put up flyers in public places: libraries, college bulletin boards, cultural centers.

   Example: Wilson School teachers are compiling a file of resource people for the schools in our community.
   In order to enrich classroom experience, we are seeking expertise in the following areas:

   - fictional writing
   - environmental education
   - craftsmanship: textiles, weaving
   - fashion and etiquette, Colonial period
   - governmental process...

   Requirements: _____

   one hour of your time.

5. Build in a system for a direct reply, such as a card or questionnaire. Include place for respondent to select class, grade level, aids required (e.g. projector), specific preparation requested.

6. Act on the replies immediately. Check to see if several other teachers can utilize the same resource person.

7. Keep a file. You might want to invite the same people back next year.

5. HOW TO INSURE A WORTHWHILE USE OF TIME IN THE FIELD

Planning and preparation for visits: Good planning is a must. You can never over-prepare for a field trip.

1. Phone ahead for reservations (virtually always required) and for information (always recommended).

2. Visits always take longer than expected, never shorter. If in doubt, plan for fewer stops with more time budgeted for each stop. And begin early in the morning. Museums which are crowded in the afternoon often are nearly empty before noon.

3. Picnic lunches are normally best from standpoints of simplicity, time and cost.

4. Some museums and historic houses like to schedule group visits on off-days or during hours closed to the general public. This enhances the experience for visitors as well as guides. Inquire about special group hours.

5. The major museums (and some of the smallest houses) have special programs for field trips, and can often customize their presentations to the group's particular interest.

6. Orientation helps. Teachers are invited and strongly encouraged to visit a site in advance of the group visit to scout out its content. Furthermore, introductory literature and suggestions are usually available from the site to help plan short introductory curricula. Students can gain far more from a historic site if they have recently learned its background story.

7. Fatigue time is an important consideration for older children. Attention span is important for the younger groups. Good antidotes include: (a) visiting a series of varied exhibits; (b) a lunch break; (c) a rest-and-relax stop at an outdoor park.

8. Walking tours, bicycle tours and village community sites are attractive alternatives to the "everybody-into-the-bus" syndrome. Several communities have such routes mapped.

9. Cautions: Some sites require children to be accompanied by one adult per 10 or so children. Most antique houses are small and admit only about 10 visitors at once. Many curators, however, have arrangements with nearby sites for joint visits to divide the load.

10. The handicapped are welcome. Museums and larger houses are generally accessible to wheelchairs, provided they can be lifted over the entrance steps and threshold. Where available and requested, elevators can be used. But old historic houses characteristically have steep difficult stairways to the second floor. The Massachusetts Bicentennial Commission (MBC) can give you details on accessibility.

11. For each of the sites listed in the field trip section (Chapter VI), MBC files have complete data on group visits. Information includes:

- Reservations phone number.
- Group cost, capacity.
- Time needed.
- Rest rooms.
- Picnic areas.
- Preparation aids.
- Information brochures.
- Nearby sites.

FOR INFORMATION FROM THE MBC, PHONE TOLL-FREE 1-800-242-0980.

Why not consider field study opportunities in your own community? Explore resources that are not contained inside museum exhibit cases.

6. HOW TO DO AN INTERVIEW

In an effort to preserve parts of 1976 for the next two hundred years, written accounts and oral histories are major components of our Bicentennial celebration. Your students may want to use this opportunity to learn the basic principles of interviewing and reporting.

Following are some basic tips that may serve as aids in preparation for interviews:

1. Indentify the topic of discussion: What do you want to talk about? Will someone else want to hear it or read about it later? In 20 more years, will it still be interesting?

2. Find out where to get information on the story. Find out whom you should talk to before the interview.

3. Organize your approach to the subject:

   A. Preparation:

      Be sure that you understand the subject matter.

      Find out as much as you can about the organization or group that your speaker represents.

      Outline your questions. Structure them so that a descriptive or anecdotal answer is required.

      Ask for explanations, experiences, stories, and more facts.

   B. The Interview:

      Take notes.

      Be sure you have an extra pen.

      Be ready with your practiced set of abbreviations and stylized shorthand.

      *For reporting interviews:
      If you decide to use a direct quote, try to get the whole phrase correctly the first time. Rather than asking speakers to repeat thoughts, ask them to clarify what was said.

Limit the length of the interview.

Leave with a good feeling. Ask if you may come back again.

C. The Write-Up:

Even if an interview is recorded on tape to be included in an oral history library, there should be a write-up or written account of the interview for records. Text of oral history dialogues should be preceded by an introductory paragraph that relates what writers call the "Five W's and H": Who, What, Where, When, Why and How. The introduction should answer all of these points as concisely as possible.

Use a simple sentence structure and basic vocabulary. Focus the material. Filter out the main points that you wish to emphasize and set them apart in your text by using them as lead sentences for paragraphs.

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7. LEARNING HOW TO USE SOURCE MATERIAL

During the Bicentennial, students will be introduced to the wealth of materials and facilities available in their immediate environments. It is an opportune time, then, to provide students with skills and procedural knowledge necessary for them to explore on their own. Acquisition of these skills will further encourage students to be creative, to develop individual interests, to define problems and to seek solutions or answers.

Assignment: Design an introductory unit on how to use: 1) primary sources, and, 2) secondary sources.

1. PRIMARY SOURCES

Provide a one page dated handout taken from a primary source, such as a copy of a letter or a page from a diary written in the 18th century. Check with your local historical society for sources.

Quickly place the item in its historical context for the class. Then begin to ask questions: What was occurring at the time the note was written? What was the purpose of it? What does it tell us about the person who wrote it? How does that language differ from our language (vocabulary) today?

Define "primary source".

List possible primary sources: letters, documents, diaries, artifacts, inscriptions on tombstones, unaltered or restored buildings, landmarks or land formations.

2. SECONDARY SOURCES

Follow the same procedure as before, but use a secondary source (e.g. an historical account) that is as closely related topically as possible. Secondary sources are more commonly used for the study of history. Why is this true? Ask questions about the article. Notice that the questions no longer relate to one particular person.

List possible secondary sources: books, reports, anthologies, local histories, newspaper articles, historical collections, memorials.

Review the impressions and facts. What do you know from this account that would not have been included in a letter written at the time of the event described? Is the account objective? If so, what is the value of an objective description?

Questions: Where do the two kinds of sources (primary and secondary) come together today? What types of media, developed over the last 30 years, blend the two? What do we know or feel from these audio-visual media experiences that we lack when only dealing with primary or secondary printed sources?

Supplementary activity:

What can this class do to make resource materials in the community libraries and records offices more accessible? How can we turn the archives into a living educational center for students of all ages?

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3. HOW TO USE THE BICENTENNIAL AS AN INTRODUCTION TO DRAMA

By acting out a scene or by setting up a "shop" students can begin to understand the essence of the events or circumstances that they are reading about.

Class discussion, visual aids, and visits to historical places all help to add new dimensions to the study of history. But by actually playing a role, students momentarily assume identities other than their own. By pretending to be George Washington or Abigail Adams, a student can understand the reality of a given situation and its relevance to events.

Through drama, a student learns how to interpret data and to present it from another person's point of view. Self-confidence and oral skills are added by-products of this method of learning.

To facilitate the use of drama in your classroom, begin with role-playing.

1. Work with a written play first. A simple one-act historical piece is a good way to start. (This year's Junior Scholastic will again feature plays for middle grades.) Costumes could be part of the unit. It may be useful to show pictures of both costumes and period settings. You may wish to contrast pictures of Colonists and Britishers or Essex farmers and redcoat officers.

2. Work with a novel, such as Fast's April Morning or Collier's My Brother Sam is Dead, (for middle grades). Talk about how it felt to live during the 1770's. Students might ask: What would it be like to start a new country? What does it mean to defend rights? What are one's rights as a result of the Revolutionary War? Expand the discussion by working with excerpts from local historical records.

   Activity: Have individuals play roles of famous people. Use a stack of identity cards. In this way, famous quotes could be presented by "real" people.

Example:

You are an 18-year old redcoat from Chelsea who was present at the capture and hanging of Nathan Hale. Relate what the patriot said in dying and give a description of your personal reaction.

3. Eventually, the transition from formal roles into informal simulation should be a smooth process. Try improvisation after students have mastered structured role-playing. Add more specific facts as you go along.

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C. RESOURCE CENTERS

For specialized materials, explore:

University libraries.
Historical societies.
Museum collections.

For information on the laws that govern the cities and towns of Massachusetts, visit:

The State Library
State House
Boston, Mass. 02133

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For materials in the field of education, contact:

Merrimack Education Center
101 Mill Road
Chelmsford, Mass. 01824

617 256-3985

Curriculum guides and reports on specific areas of education are available. Of special interest may be sources listed in the following bibliographies: Art, Individualized Instruction, Learning Style-Motivation.

Also available through the Merrimack Education Center is Resources in Education, a monthly abstract journal on recent educational articles. A subscription is $42.00 annually.

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D. ORGANIZATIONS

American Revolution Bicentennial Administration
736 Jackson Place
Washington, D.C. 20276

Write for materials, for project ideas, for references.

To be put on the mailing list, write:

General Services Administration (8BL)
Centralized Mailing Lists Services
Bldg. 41, Denver Federal Center
Denver, Colorado 80225

Areas of interest: Film Services Information.
Student/Youth Interests Publications;
Educational materials:
School/College, Newspapers, TV and Radio;
Educational leaders/teachers;
School/College;
Student/School Publications;
Students, Elementary;
Students, High School;
Students, University.

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American Association of Museums
Suite 200
2233 Wisconsin Avenue, N.W.
Washington, D.C. 20007

Publications, conference information.

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American Association for State and Local History (AASLH)
1315 Eighth Avenue, South
Nashville, Tennessee 37203

Various publications: technical leaflets (see page IV-2). Loan Exhibits for school Bicentennial State Histories Project entitled: A Nation of Experiments: Bicentennial Histories of the States (publications on all 50 states and the District of Columbia due during the Bicentennial period). Also, see Directory of Historical Societies and Agencies in the United States and Canada, 1973-74.

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Bay State Historic League
P. O. Box 428
North Andover, Mass. 01845
617-686-0191

An organization of historical societies and commissions providing information and references to members. Ask about the speakers bureau.

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Commission on Archives and History
So. New England Conference
Boston Univ. School of Theology
745 Commonwealth Avenue
Boston, Mass. 02215

Their files may aid genealogical research.

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Council of Minute Men
269 West Street
Reading, Mass. 01867
617-944-3160

Information on all aspects of colonial life.
Guidelines for forming your own group.

Daughters of the American Revolution

Write to: National Society, DAR
Administration Building
1776 D. Street, N.W.
Washington, D.C. 20806

Resources, handbooks, and models; see, especially, "United States of America Bicentennial Focus."

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Environmental Education Center
Forest Park
Springfield, Mass. 01108

Ask for assistance in planning units.

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Federalism Seventy-Six, Inc.
1700 Pennsylvania Avenue
Washington, D.C.

This group wants to encourage renewed awareness and understanding of our form of government.

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Library of Congress
Information Office
Washington, D. C. 20540

Publications on the American Revolution include:

Symposia papers: Development of a Revolutionary Mentality, 1972, $3.50; Fundamental Testaments of the American Revolution, 1973, $3.50; Leadership in the American Revolution, 1974, $4.50.

Exhibit catalogue: Americana in Children's Books, 1974. $1.25.

Write for further information on historical papers and facsimiles.

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Libraries: MASSACHUSETTS REGIONAL LIBRARY SYSTEM

Eastern Massachusetts Regional Library System
Boston Public Library, Headquarters
Copley Square
Boston, Mass. 02117

Central Massachusetts Regional Library System
Worcester Public Library
Salem Square
Worcester, Mass. 01608

Western Massachusetts Regional Library System
Springfield Public Library
220 State Street
Springfield, Mass. 01103

Ask for general information, publications, booklists (when available), lectures and programs. The bookmobiles may be helpful. Due to circulation regulations, you may wish to arrange for a film series in association with an established civic group in your community.

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Massachusetts Bureau of Library Extension
642 Beacon Street
Boston, Mass. 02215
617-536-4030

Information is available on the regional library systems, their services and their respective subregional centers. Booklists.

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Massachusetts Archaeological Society
8 North Main Street
Attleboro, Mass. 02703

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Massachusetts Department of Education
182 Tremont Street
Boston, Mass. 02111

Ask about upcoming guidelines for Citizenship Education.

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Massachusetts League of Cities and Towns
6 Beacon Street
Boston, Mass.
617-742-2334

Contemporary information on your city or town.

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National Bicentennial Production Service, Inc.
15 E. 48th. Street
New York, N.Y. 10017

Literature available on a list of topics relating to America's past and the Bicentennial celebration.

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National Council for the Social Studies
1201 16th. St., N. W.
Washington, D.C. 20036

A multitude of materials and aids designed for teachers of all grades.

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National Education Association
1201 16th. St., N.W.
Washington, D.C. 20036

Special Bicentennial programs. Ask for brochures and newsletters.

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National Park Service

Write: Bicentennial Coordinator's Office
National Park Service
U. S. Department of the Interior
Washington, D.C. 20240

A film (in preparation) entitled, "America: 1776"; History charts (in preparation) entitled, "Colonial Sailor" and "Colonial Soldier"; Educational charts (in preparation) on "The Changing Face of Our Nation's Land", "A Colonial Farm" and "Colonial Crafts"; Posters (in preparation) on several national parks.

Write for price list and order forms.

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Project '76
Phi Delta Kappan Educational Foundation
P.O. Box 789
Eighth and Union
Bloomington, Ind. 47401

Watch for publications:

a) Phi Delta Kappan (Magazine), Bicentennial issue, Sept. '76, "Education of the Future."

b) Bicentennial book series. Publication due in Sept. '76.

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Smithsonian Institution
900 Jefferson Drive
Washington, D.C. 20560

Write for information on special exhibits and programs.

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The Society for the Preservation of New England Antiquities (SPNEA)
141 Cambridge St.
Boston, Mass. 02114
617-227-3956

Inquire about Publications; Library facilities; Varied materials; consultants.

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Chapter V.

PROJECT BEGINNINGS

The Bicentennial is an incredibly broad subject. It can be unwieldy and even overwhelming when one starts to plan large units.

Following are some ideas that can serve as catalytic resources. The possibilities are myriad. Whatever the project chosen, it will leave its mark. Again, the Bicentennial can be what we want it to be. It will be a lot of work and a lot of fun. Through awareness of our past, together we can mold the future.

The project beginnings are basic concepts which are applicable to any academic level. They are offered as suggestions. Adaptation to the particular needs of each class will require background preparation and creativity.

PART A: UNIT ACTIVITIES

I. SCIENCE

SAMPLE A: NATURAL RESOURCES, ENVIRONMENTAL EDUCATION

Several projects are already developed on a large scale. Your class may wish to participate.

1. Project: TREES FROM THE NATION'S HISTORY is the title of a Bicentennial Tree Planting Kit which includes: seeds from four trees, planting instructions, a 72-page book on trees and their role in American history.

Write to: American Forest Institute
1619 Massachusetts Ave., N.W.
Washington, D. C. 20036
(order in amounts of 24)

2. Project: SAMMY SAVER
Youth Program for Energy Education & Teacher Kit.

Write to: SAMMY SAVER
United States Jaycees
Box 7
Tulsa, Oklahoma 74102

3. Project: JOHNNY HORIZON '76
U. S. Dept. of the Interior
Theme: "Let's Clean up America for our 200th Birthday."
Bibliography; Teaching aids; Programs; Posters.

Write to: JOHNNY HORIZON '76
Washington, D. C. 20240

For developing your own project, write for a description of 52 pilot projects in environmental studies (fee required):

"Environmental Education Projects:"
Reprint: American Education
Superintendent of Documents
Government Printing Office
Washington, D.C. 20402

Adapt your students' selected objectives to one of the models; your class may wish to focus on a particular estate or forest area in your community that is historically significant. As a Bicentennial gift to the community, the students may want to sponsor a clean-up/paint-up campaign.

You may want to do a unit on natural resources in Massachusetts.

Ex.: The Fishing Industry in Massachusetts
A possible source: Mass. Fisheries Curriculm Source List,
by Prof. M.P. Procopio,
Salem State College, with
the Dept. of Natural Resources.

For a multi-media program, write:

"ABC's of Environment"
Pathescope Educational Films, Inc.
71 Weyman Avenue
New Rochelle, New York 10802

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SAMPLE B: BOTANY

Activity: Plant a garden of herbs, spices, vegetables and flowers typical of Colonial times. Show these plants and discuss how they were used in cooking, dying, for medicine, etc.

Questions: What did the Colonist grow or use then that is not available now? What does our culture use as a substitute? What kinds of vegetation dominated this part of Massachusetts before the Colonists arrived? What did they learn about natural gardens from the Indians? (You may want to do a whole unit on the Indians and their relationship to the land, i.e. What did they grow? How did their fields look? Compare the life of the Eastern tribes to that of the Plains people.)

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SAMPLE C: LAND USE (GEOGRAPHY)

Activity: Make a series of maps showing land use in your town. Choose specific eras or periods: 1600, 1700, 1850, and 1970. After the work sheets are finalized, project the best ones on the wall with an opaque projector. Trace the main streets and land formations on a giant sheet of white paper. Paint and stencil on the letters. When all four maps are completed, display them in your school lobby for the other classes. Next, arrange to have them hung in your local public library, town hall or public garden area.

To supplement the project, a future map of the area for the year 2000 could be designed.

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II. LANGUAGE ARTS

SAMPLE A: PRINTER'S SHOP

Words are used to inform us, persuade us, teach us. We communicate principally through the spoken and written word. The Colonial printer was an important figure in his community, for it was through him and his trade that pamphlets, newspapers, broadsides (broadsides are one-sided publications used for posting news, announcements,etc.), communiques, and posters were transmitted to the populace.

The purpose of teaching a unit on a printer's shop would be multifaceted:

- To study craftsmanship and its standards;
- To encourage a cooperative work study effort;
- To teach the importance of the printed word in Colonial times (and, by extension, in recent times);
- To help younger students learn the alphabet, spelling, syntax, and vocabulary.

Activity: Set up a printer's shop.

1. Obtain an old type print tray or make one from cardboard or wood.

2. The type can vary according to grade level: e.g. for primary grades, cut letters from magazines and newspapers; for intermediate, carve letters from styrofoam (or if time and tools are available, carve from wood); higher levels could study type styles and, perhaps, design a style of their own.

3. Sort and file letters in the trays (emphasize that printers type is used over and over again); or use symbols in place of words if time is short.

4. Make your own broadsides or posters by pasting letters on paper or by making impressions from inked styrofoam or wood. (Note: This step could be integrated with other Bicentennial projects whereby the student "print shop" makes actual announcements of an upcoming exhibit, play or fair. Some groups may wish to use broadsides as a medium for expressing views on current issues.

Questions: What was it like to be a printer in the 1770's? What kind of training/education did the printer have? What was his equipment like and where did he obtain it? Where did his paper and ink come from? Did printers tend to be patriots or loyalists? What is it like to be a printer today?

Paths of study:

Compare Colonial newspapers with those of today; discuss news versus propaganda and their relative importance in Revolutionary printing; note the effects printing had on decision-making and conformity (and on the spread of literacy); study famous printers and their effects on their trade and on their peers (Peter Zenger, Isaiah Thomas, Benjamin Franklin, et al); compare modern high-speed printing processes (offsett, photocopy) with Colonial methods and determine why an incident like the Pentagon Papers was impossible then.

****

SAMPLE B: JOURNALISM

A necessary adjunct to printing is writing, which in Colonial America became a much more egalitarian practice than in Europe. Everyone was the audience (those who couldn't read listened) and meaning took precedence over style.

Journalism was not exactly what we know today, but its roots were present in the thirteen Colonies. And patriots quickly took advantage of the power of the printed word. Newspapers gradually shifted away from shipping lists, lofty proclamations and Europe-oriented articles to local concerns. Pamphlets and broadsides proliferated.

Source: Walett, Francis, Massachusetts Newspapers and the Revolutionary Crisis: 1763-1776, Mass. Bicentennial Commission, Boston, 1974; and, Boorstin, Daniel, The Americans: The Colonial Experience, New York, Vintage, 1958.

Paths of study:
Compare local/state reporting today with that of the Colonial period.

Questions: Was there a difference between"objective" reporting and editorial writing? Were there letters to the editor? Columnists? How were stories transmitted from reporter to printer? Who were the well known writers? What kinds of things did they write?

Activity: Examine old newspapers in your town, dating back 100 years or so. Read local chronicles and histories written in the 19th century. Compare with 18th and 19th century equivalents. What could not be written about and published? Trace the development of the freedom of information. Why did the nation's founders insist on freedom of the press? What does it signify today?

Activity: Look up graphics used in old publications. Graphics are an important element in modern newspapers and magazines. Today photos, sketches, cartoons and topography enhance the visual appeal of publications, adding information as well. What was attractive about early American journals? How were old illustrations engraved? And how do they compare with those of the modern era?

Activity: Design a newspaper about your community as it was 200 years ago. What events did people need to know about? How would you write the stories and lay out the pages?

Activity: Compose a statement on contemporary concerns and print it up in the form of a resolution. Though the style should parallel Colonial forms, the subject could focus on a local issue (e.g.litter). This involves research into the subject, concise writing, good organization, printing and distribution of the resolve and, subsequently, acting upon its conditions.

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SAMPLE C: INDIAN CULTURE

Paths of study:

Our Indian heritage is a rich area that is yet to be explored to its fullest.

Consider, for instance, the concept of man and his relationship to the natural world. Bicentennial Minutes on television uses the phrase: "That was the way it was". What does it mean in the following context?:

In the very earliest time,
when both people and animals lived on earth,
a person could become an animal if he wanted to
and an animal could become a human being.
Sometimes they were people
and sometimes animals
and there was no difference.
All spoke the same language.
That was the time when words were like magic.
The human mind had mysterious powers.
A word spoken by chance
might have strange consequences.
It would suddenly come alive
and what people wanted to happen could happen --
all you had to do was say it.
Nobody could explain this:
That's the way it was.

(words after Nalungiag, Eskimo).

Explore other ways to help understand the Indian culture, especially that in Massachusetts.

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SAMPLE D: GAMES TO ACCOMPANY LESSONS.

Crossword puzzles.

In addition to unit activities, students may want to shape facts and concepts into games for review. For instance, vocabulary lists compiled while reading Revolutionary War novels may be used to build crossword puzzles.

e.g. lantern, legislature, trade, redcoat, freedom, tax, encamp, colonies, minuteman, cannon, aide, tavern, et al.

PROCEDURE: Crossword puzzle.

Select ten words from the vocabulary list.

Fit them together on a grid of squares.

Number the words in regular crossword puzzle fashion: e.g. #1 down, #1 across, etc.

Shade in the empty squares.

List the answers on a separate sheet as they appear on the grid network.

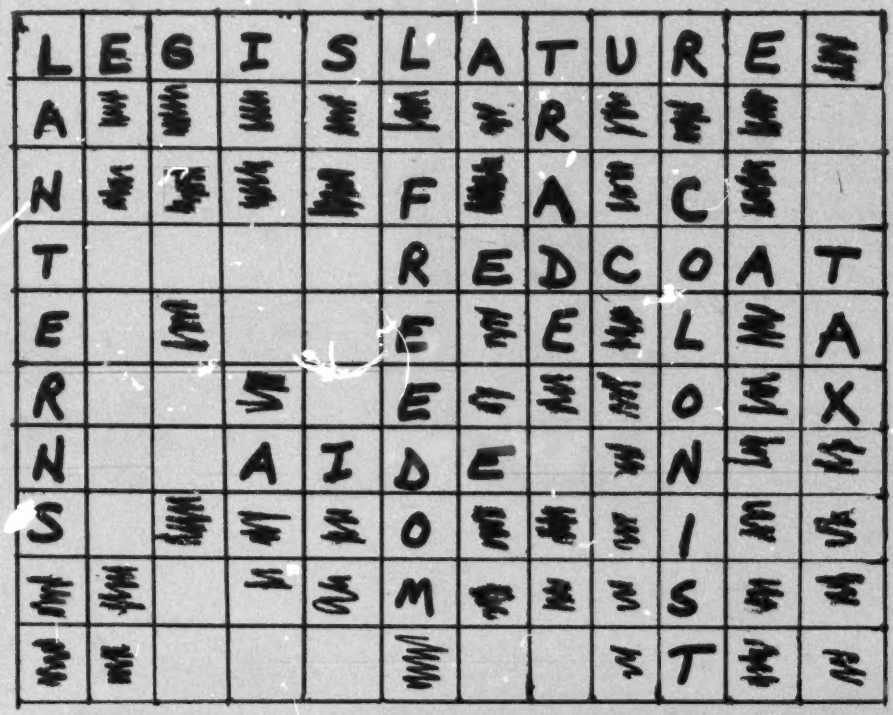
Now write the questions. The questions can be definitions or suggestions of function.

When the question-answer sequence is perfected, transfer the shaded squares to another grid. Number the spaces and have another student try to work the puzzle.

EXAMPLE:
(See next page).

Other games may take the form of monopoly-like board adventures based on an historic theme such as the Knox Trail or trade routes in the 18th century. There are many possibilities. Whatever is chosen, the medium of games will be doubly useful as a review aid and motivation tool. Besides, the Bicentennial is a celebration; our learning experiences should be fun.

EXAMPLE: Crossword puzzle.



Down

1. What were used as signals to tell Paul Revere that the British were coming?

2. _____

Across

1. What is the name of the body of our government that makes our laws?

2. _____

****

III. SOCIAL HISTORY

SAMPLE A: THE BICENTENNIAL

Consider the relationship between patriotism and the Bicentennial celebration in America.

Activity: Study the Bicentennial itself. Possible sources: Hartje, Robert, Bicentennial U.S.A. Pathways to Celebration, American Association for State and Local History, Nashville, Tenn, 1973. Also the official Commemorative Guide to the Massachusetts Bicentennial, Yankee, Inc. (Available at local bookstores.)

Questions:

What are the major issues of our times, e.g. Watergate, recession, oil shortage, SE Asia? How is America's reaction to the Bicentennial reflective of these times? How do various elements in our society react to the Bicentennial differently from other groups? Why?

Path of study:

Consider how one's point of view regarding the Bicentennial is affected by age, past experience, family background of the individuals involved. Consider recent history and the sequence of events that might have influenced people who are 82, 54, 45, 30, and 21 years old. List variables that would formulate an American's responses in general (e.g. education, origin), and then, specifically, in relation to the Bicentennial.

****

SAMPLE B: THE CENTENNIAL

Path of study:

Compare the Bicentennial celebration with the Centennial celebration of 1876.

Sources: Little, David, America's First Centennial Celebration, Boston, Club of Odd Volumes, 1961; Miner, H. Craig, "The U.S. Government Building at the Centennial Exhibition, 1874-77," Prologue, No. 4, winter 1972, pp. 202-19; Sherman, Dee, The Year of the Century: 1876, New York, Scribner, 1966.

Questions:

What issues were of national and local concern in the 1870's? How did people react to these issues? How did the majority of Americans feel about their form of government one hundred years ago? Why?

Paths of study:

Compare original concepts of American patriotism to those of the Bicentennial period.

Questions:

How would the patriots of 1775 feel about our way of celebrating the Bicentennial? What would they do differently? How would our founding fathers react to the current state of our government and our institutions? Would they describe the commemoration with pride or disappointment? Why?
What would it be like to start a new country in America today?

****

SAMPLE C: COLONIAL LIFE

Activity:

Learn about the transition of the American family. Read an historical novel that portrays a family situation as well as historic events. (Example: Fast, H.M., April Morning, New York, Crown, 1961, or Collier, My Brother Sam is Dead, New York, Four Winds Press, 1974.)

Questions:

Talk about family structure. How would your students handle these same problems/strains today? How has the concept of individual personal independence changed in the last

200 years? What do you foresee evolving in the next century as far as roles within/without the family unit? Why? How do trends in housing, education, marriage, etc. reflect changes? What other signs do we see as foretelling changes in social relation

Activity: Study rural colonial life. Use Old Sturbridge Village as a living museum. Write for publications and teaching aids. (Teacher Center, Old Sturbridge Village, Sturbridge, Mass. 01566). Set up a unit modeled on their approach to community exploration.
Example: Study the town records in your community that date back to the late 1770's. Use the few facts that you find to reconstruct an image of a particular family's life.

Activity:

Role-playing is an effective means of identifying with any given set of circumstances. Make up a set of identity cards for the unit on celebration/patriotism. Have students adlib in the first person to the class. Variables can be simple or complex, depending on the academic level of your students. Possible variables are: age, ethnic background, economic status, family size and intra-relationships, religion, health, past experiences. You may wish to emphasize landmarks in American history.

Hypothetical individuals could have witnessed any number of significant events from Lexington/Concord to a demonstration at Government Center, Boston. Include accounts of scientific discoveries and geological breakthroughs, as well as sociological highlights, to give a well-rounded impression of American life. Through these petits-dramas, show how patriotism and political fervor have flourished and wilted throughout American history.

****

SAMPLE D: COLLAGE

For a study of imagery in American life, have students gather pictures from all facets of America's past. With an addition of small implements and articles (e.g. an old adze, a wooden spoon, a wooden box), compose a collage. Discuss why these images express the quality of "Americanism." How do individual pictures express this? Why is the total collage a fuller expression or a more accurate description?

There are several good sources for information on Colonial life. Among these are two anthologies of original writings: The Colonial American Family and The Charitable Impulse in 18th Century America; Collected Papers. Write to: "America Before the Revolution", Arno Press, 330 Madison Avenue, New York, N.Y. 10017.

****

SAMPLE E: FOLKLORE

Folklore is an important element of our American heritage. By studying lore of the people, students can become more readily aware of characteristics native to the United States that are not otherwise evident in historical records.

Activity: Explore the relationship between strict Puritan beliefs and the multitude of stories in New England about the devil, witches, and ghosts.

Invite a local folklorist to your class. Later, practice storytelling and present episodes in the oral tradition.

Break up the class into small teams of three people. Visit other classes and tell tales.

Basic sources are books by Richard Dorsen, especially: America in Legend, New York, Pantheon, 1973.

Paths of study:

Explore other paths of folklore directly related to Massachusetts' past:

e.g. Lore of the sea ard pirate legends, (Source: Beck, Hore, Folklore and the Sea, Middletown, Conn., Wesleyan Press, 1973.).

The Quakers, (Source: Boorstin, Daniel, The Americans: The Colonial Experience, pp. 63-70.

The Shakers, (Source: Andrews, Edward, Gift to Be Simple, New York, Dover.

The Indian groups in Massachusetts.

****

Alternate activity:

Outside of the classroom: Gathering lore.

For ideas and aids on procedure for collecting folklore, refer to the Foxfire project (for more information, contact the ARBA, JFKennedy Building, Boston, Mass. 20276).

Foxfire, supported by the American Revolution Bicentennial Administration, is a model for actively studying local history and taking measures toward recording it. High school students gathered lore in the Appalachians and shared it through verse, prose, photos and drawings.

The value of this kind of study activity is difficult to measure because it involves emersion into a whole culture, a different scale of standards. Folklore remains an exciting alternative to factual history. A loose structure allows development of individual talents, particulary oral skills.

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IV. HISTORY

RESEARCH, CONNOISSEURSHIP and PRESERVATION.

The Bicentennial has turned our attention toward the rich resources that we have in each city and town throughout the Commonwealth. With this renewed interest in our historical heritage, we can organize ways of continuing and expanding this new awareness. Young people can become involved in local history projects.

SAMPLE A: KNOX TRAIL HISTORICAL SOCIETY

Activity: Find out about the Knox Trail Historical Society. Your class may want to join as junior members. Programs include an actual re-enactment of the historic trek from Fort Ticonderoga to Boston (January 1976); a banner contest; a slide show for intermediate grades through adults, a puppet show for elementary schools; and preservation of sites along the trail.
Write to: Ms. Susan Schruth, President
Knox Trail Historical Society
P.O. Box 1364
Boston, Mass. 02104

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SAMPLE B: COMMUNITY HISTORICAL SOCIETY

Activity: Perhaps students will want to initiate a junior branch of their local historical society or commission. In addition to preservation of sites and buildings, many young people are now involved in making statements on environmental preservation. This area of interest may be an effective complement to the existing emphasis of historical groups.

Procedure for starting a new group:
a) Contact the local historical society and discuss possibilities for coordinating efforts; b) Contact the local Bicentennial committee for advice and suggestions; c) Research other similar groups; d) Define goals and outline programs for the new group; e) Plan services, e.g. research, demonstrations of crafts, organization of a speakers bureau.

****

SAMPLE C: GOVERNMENT

A Lesson in Active Representation:

A carefully organized unit on the transition of thirteen Colonies into thirteen states can effectively teach not only history but also self-confidence. From active participation in the study of history, students realize that they have the ability to make decisions and to work successfully toward goals.

By the end of a unit on the formation of government in the United States, students may want to take an active part in following current legislation. Letters and commentary to respective legislators could become a common practice for young people at all levels, from 4th grade through high school.

Activity: Unit on the Stamp Act, 1765:
"No taxation without representation."
(Possible source: Morgan, Edmund and Helen, The Stamp Act: Prologue to Revolution, Collier, 1953.)

1. Select an issue from the Colonial period. Example: The Stamp Act.

   Outline step by step the sequence of events:

Some of the colonists resolved that the Stamp Act should be repealed.

A. First they held a meeting. They passed resolutions and made concise statements, precisely expressed.

B. The resolutions were delivered to their legislators in the General Court.

C. The General Court sent three members to a Stamp Act Congress in New York.

D. March 18, 1766: The Stamp Act was repealed.

2. Make observations about the sequence of events: The Colonists were organized; they knew how to effect change; they were well informed. Are these assumptions true?

   Point out alternative responses: Passivity; Overzealousness? Present the British point of view.

3. Have the class follow the steps toward repeal by running through a series of mock meetings.

4. Select an equivalent grievance from today and follow the same procedure.

Extension of activity:

Follow up with a unit on the government of the Commonwealth of Massachusetts.

1. Study its origins: Refer to the story of Robert Keayne, a Puritan merchant from Boston. Unduly accused of stealing a neighbor's pig, Keayne unwittingly became the cause for the split in the General Court in 1639. This principle of bi-cameralism was later used as a structure of our Federal government. (Source: Bailyn, Bernard, The Apologia of Robert Keayne, New York, Harper and Row, 1964.)

2. Visit the State House
   Meet with your legislators.

3. Organize members of the class into a mock legislature. Write, submit and act upon bills that reflect interests of the students.

Observation:

As the students come closer and closer to contemporary issues, the problems become more complex. Evaluation and decision-making skills develop simultaneously with verbal skills.

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V. PARADE OF 200 YEARS: FESTIVAL PROJECTS

Festival has always been an important ingredient in the American culture. It is natural for us to plan parades and fairs as part of our Bicentennial celebration. Classes may organize parades of their own based on certain themes: e.g. American costume, transportation in the Bay State, statesmen of Massachusetts. On a larger scale, school groups can help with all-community affairs. Floats or booths are good projects for school clubs.

SAMPLE: MURALS

One way of preserving our parades for years after the Bicentennial is to paint them. Murals are just the thing.

MURAL PAINTING can be adapted to almost any age level, budget or space. Any blank wall in a classroom, in a library or town hall, in a bus stop or train terminal, or on the empty bricks of an urban business building is potential surface for a decorative, commemorative, creative art piece.

The key to a good mural is theme as well as design. An appropriate Bicentennial theme is dependent on the personality of the city or town where the mural is to be painted, the particular space used, the people who will view the wall and the people who paint it. Several suggestions for themes could be: ourselves, ethnicity, our city, our heritage, the history of our town.

Elementary grades may want to do their murals on large rolls of brown or white paper. Have the children lie down on the paper and trace each other's shape as a thick black outline. Color in the forms with period costumes. The paintings can be hung in the hallway or in the cafeteria. Anywhere will do.

Intermediate and high school students will want to design more complex compositions. The theme and coordination of visual images will be a challenge in working together.

A project at this level will most likely be geared toward making a permanent display. The theme and location for this kind of statement should have the community in mind. A pictorial survey of the town's past, a portrait of its present, its people, anything, can be a constructive contribution to community life.

An instructor may plan the unit not only for purposes of teaching organization, design, production, imagery and technical skills but also as a vehicle for discussing the medium itself: mural painting. The history of mural painting can be a key to discovering how we see ourselves.

PROCEDURE: Painting the mural

Set up guidelines for the design.

Discuss theme and visual opportunities.

Hold a design contest or competition.

Have a critique of entries from your group.

Ask a committee of judges to review the drawings.

Select the most appropriate entry.

Allow for modifications.

Set up work schedule.

Do a mock-up to scale.

Make immediate preparations for the actual painting.
Gather necessary equipment. Prepare the surface.
Designate task distribution.

Have an unveiling for officials and special guests in your community.

NOTE: Projects involving community interest as well as community properties require written permission and review on several levels.

B. EXTRA IDEAS

I. ART: PAINTING FOR PRIMARY GRADES

Imitations and repetition.

For several generations, American painters were isolated from the professional art schools of Europe. Many of them taught themselves how to paint and draw.

The itinerant painter often painted a number of torsos on individual canvases all at once. Then he travelled on the road, stopping at houses along the way. When people would ask him to paint a portrait, he would simply take out one of his canvases and add on the head of whomever was sitting for him. The heads were usually characterized by emphasizing peculiar facial features. The portraits were most often frontal or profile.

Activity: Have your students pretend that they are itinerant painters. Draw the outline of a body from the waist up. Color in the sections with solid, pure colors. Have classmates sit for each other as the "artists" complete their portraits by adding the heads. You may wish to do this project as part of an open house program for parents. Students could do portraits of their parents.

Study questions: Why do people want pictures of themselves? Why didn't they take photographs? What is the difference between images recorded on film and paintings?

Refer to paintings in the primitive style by Robert Feke (painted 1741 - 1750) or Erastus Salisbury Field (active 1805 to c.1900).
Source: Flexner, James Thomas, History of American Painting, New York, Dover, 1969.

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II. ARCHITECTURE

Massachusetts played an important role in initiating new American styles of architecture. Charles Bulfinch and Samuel McIntyre were especially important in the late 18th century. Your class may wish to study their works in depth. Perhaps buildings reflecting their styles are available for exploration in your community.

Activity A: Study Bulfinch as an artist and architect. Visit the State House on Beacon St. and the Otis House on Cambridge St., both in Boston.

Activity B: Study the architectural history of government buildings in America. In preparation, study Jefferson's work as an architect. Refer especially to the capital building in Richmond, Va. as modelled after the Maison Carré, in Nîmes, France. (Look for old photos of the building predating alterations to the exterior done by McKim, Mead and White.)

Explore the foundations of our architectural heritage. Determine why Jefferson looked to classical motifs for establishing a new style for a new government. Classes in ancient studies may wish to compare Greek and Roman architecture to governmental and domestic structures in America, late 1700's to 1840. Review the philosophical basis for our culture as part of the Western world (e.g. Aristotle, Montesquieu).

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III. BICENTENNIAL FAIR:

An All-School Project.

While each class will probably have a Bicentennial unit of its own, an all-school project would be a useful, unifying event. It's also a good way to display and share what each group has learned.

The fair could take any one of several forms. It could be held one afternoon in the school auditorium or on the town common on a Saturday for all of the community. Each class could bring its displays, music, costumed patriots, and banners.

If faculty planning is carefully done ahead of time, each class will have something different to offer: craft demonstrations, models of cities, short dramas, etc. The possibilities are myriad. Perhaps the resource center of the school would like to set up a small paperback book fair as an encouragement for students to continue reading about the Colonial period as it relates to our lives today.

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IV. THINGS TO MAKE:

Costumes, Quilts, Murals, Tools, Shoes.

One of the most appealing aspects of the Bicentennial celebration is that it encourages us to do something we might be reluctant to do otherwise: to dress up in costumes, to wave colorful banners, to take pictures of ourselves and our immediate surroundings, to make things. The tangible products of our festival spirit will be living reminders of 1975-76 for us in later years and for those who follow us. More immediately, our dioramas, flags, paintings, etc. can be re-used next year as teaching tools for other classes in American history, social sciences and fine arts.

COSTUMES

Why not make your own? For information on Colonial patterns, write to: Minute Man National Park
Concord, Massachusetts 01742.
Elementary grades can make almost-costumes out of paper or old sheets, old hats, paint and paste.

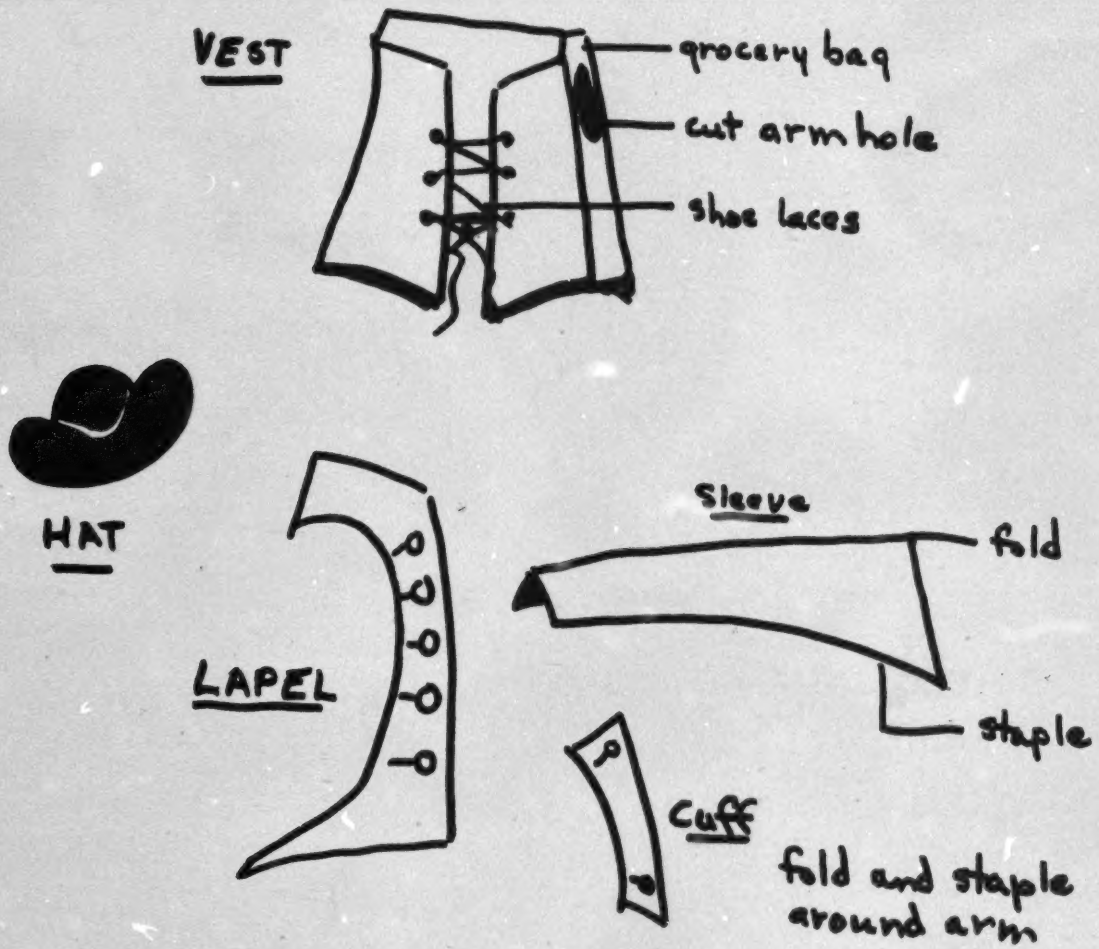
HATS: Take old summer tennis hats, or any hats that have a circular rim. Dye them black. Starch the brims and roll or pin them up, creating a tri-corner effect. If you need a larger brim, cut out a giant donut of black felt and place over the top of the hat. Stitch around the hat collar and starch to a curl.

COLONIAL OUTFIT: A. Make a vest out of a brown paper shopping bag. Cut out the bottom of the bag. Cut arm holes in the sides. Slit the front all the way down. Punch tie holes and lace up with old shoelaces.

B. For knickers, tuck pantlegs into kneesock tops.

c. Put cardboard buckles on shoes. For boots, wrap burlap knee high and wind around legs with twine.

D. The General's coat can be made out of a shopping bag in a manner similar to that used for the vest. For this coat, add paper sleeves, cuffs, and lapels. For an added touch, powder hair, carry lace handkerchiefs and small matchboxes of "snuff" (or pepper).



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Chapter VI.

BEYOND THE CLASSROOM: FIELD STUDY OPPORTUNITIES

Massachusetts is uniquely rich in cultural and historical resources. The Bicentennial is an excellent time to go exploring.

Where to start: Look at your own community. Remember, the Bicentennial begins wherever you are.

Select the museum or center that you want to visit. Clarify your reasons for the selection, your objectives.

Contact the site. Make arrangements. Find out what materials are available. Start preparation.

With careful planning, your visit can be an experience that lasts much longer than just one day.

The following list records many places throughout the Commonwealth. It is a working list. Our staff is adding to it as the months go by. There are still many places in Massachusetts well worth visiting that haven't been included yet.

As you seek out learning centers in your area, add to your list and let us know what you've found.

Note: The Massachusetts Bicentennial Commission has compiled complete information on all sites in this listing. For details on hours, cost, special displays and educational programs, call toll-free: 1-800-242-0980.

ABINGTON

Dyer Memorial Historical Museum, Dyer Memorial Bldg., Centre Ave., (617) 878-8480. Artifacts; Indian crafts, schoolroom, apothecary, shoe-shop.

ACTON

Ironwork Farm, 266 School St., (617) 263-4345. Local historic buildings, including Faulkner's home and Jones Tavern.

AMESBURY

Bartlett Museum, 270 Main St., (617) 388-1564. Early American history exhibits.

Mary Baker Eddy Historic House, 277 Main St., (617) 388-1361. Home visited by founder of Christian Science religion.

Rocky Hill Meetinghouse, Elm St., (617) 227-3956. (SPNEA). 1785 house in distinct early American style.

ANDOVER

Deacon Amos Blanchard House, 97 Main St., (617) 475-2236. 1819 Federalist home, local furnishings and implements.

Addison Gallery of American Art, opposite Andover Inn, Rte. 28, (617) 475-7515. Paintings from the 18-20th Centuries, decorative arts, Americana.

Phillips Academy Archaeology Museum, Phillips and Main Sts., (617) 475-0248. Prehistoric artifacts from regional sites.

ARLINGTON

Jason Russell House, 7 Jason St., (617) 648-4300. 1680 home along road of British retreat April 19, 1775.

Old Schwamb Mill, 17 Mill Lane at 29 Lowell St., (617) 643-0554. Working picture frame mill; demonstrations, workshops.

ATTLEBORO

Attleboro Museum, Capron Park, (617) 222-2644. Local art, historical artifacts.

BARRE

Elias Carter House, Common St. House built in 1836, local history material.

BELCHERTOWN

State Fish Hatchery, Ware Rd., (413) 223-7671. Natural resources interpreted: fish, water.

Stone House and Henry Ford Bldg., 20 Maple St. Local historical items, farm tools.

BEVERLY

Cabot House, 117 Cabot St., (617) 922-1186. 1781 home, reference and manuscript library.

Balch House, 448 Cabot St., (617) 922-7076. One of the oldest known woodframe houses in America.

Hale House, 39 Hale St., (617) 922-3891. Built in 1694. Home of Beverly's first minister.

BILLERICA

Clara Sexton House, 36 Concord Rd., (No phone). C. 1700 saltbox home, local memorabilia.

BOSTON

Children's Museum, The Jamaicaway (Rte. 1), (617) 522-4800. Popular children's exhibits, learning and participation center.

Old State House, 206 Washington St., (617) 523-7033. 1713 landmark of colonial Massachusetts history. Boston Massacre site.

Museum of Fine Arts, 465 Huntington Ave., (617) 267-9377. Western Hemisphere's second most comprehensive museum: exhibits outstanding in breadth and quality.

Museum of Science, Science Park, (617) 723-2500. Extensive center of natural, physical, human science. Planetarium.

BOSTON, CONT.

First Harrison Gray Otis House, 141 Cambridge St., (617) 227-3956. 1796 Bulfinch mansion with period interior. Headquarters for the Society for the Preservation of New England Antiquities (SPNEA).

BOURNE

Aptucxet Trading Post, 24 Aptucxet Rd., (617) 759-3531. Replica of 1627 trading center. Salt works in operation.

BRAINTREE

General Sylvanus Thayer Birthplace, 786 Washington St., (617) 843-6044. 1720 saltbox. Craft demonstrations, group participation.

BREWSTER

Cape Cod Museum of Natural History, Rte. 6A, (617) 896-3867. Native wildlife exhibits, aquarium, trails.

Drummer Boy Museum, Rte. 6A west of Brewster center, (617) 896-3823. Murals of major Revolutionary War scenes.

BROCKTON

Brockton Art Center, Oak St., (617) 588-6000. Variety of changing 19-20th Century American art exhibits, special events.

BROOKLINE

Edward Devotion House, 347 Harvard St., (617) 566-5747. Built c. 1740. Period furnishings.

John F. Kennedy National Historic Site, 83 Beals St., (617) 566-7937 (NPS). Modest birthplace of the President. 1917 interior.

BROOKLINE, CONT.

Museum of Transportation, 15 Newton St., (617) 521-1200. History of American transportation. 1850-1926.

BUCKLAND

Buckland Museum, Upper St., (No phone). Artifacts dating from 1797.

CAMBRIDGE

Busch-Reisinger Museum, 29 Kirkland St., (617) 495-2338. Most extensive German art collection outside Germany. Medieval, Renaissance, modern art.

Fogg Art Museum, Quincy St. and Broadway, (617) 495-2387. Representative art from prehistoric to modern. Special exhibits.

University Museum, Oxford St., Harvard University, (617) 495-1910. Extensive variety of science displays.

CANTON

Blue Hills Reservation, Somerset St., (617) 727-5215. 5700 acre nature preserve for exploration, environmental study.

CHARLESTOWN

Bunker Hill Monument, 1 Monument Square, (617) 242-9560. Memorial museum and historic June 17, 1775 battle memorial.

CHATHAM

Old Atwood House, Stage Harbor Rd., (617) 945-2493 (summer). Mid-18th Century house and furnishings.

Chatham Railroad Museum, Depot St., (No phone). Displays of history of railroad travel.

CHELMSFORD

Barrett-Byam Homestead Museum, 40 Byam Rd., (No phone). Outstanding early document exhibit.

CHELSEA

Governor Bellingham Cary House Assoc., 34 Parker St. Structure built in 1629, remodeled 1791. Housed part of Washington's Continental Army.

COHASSET

Independence Gown Museum, South Main St. Local antique gowns in 1850 firehouse.

Maritime Museum, South Main St. Marine displays in former ship chandlery (c. 1800).

CONCORD

Thoreau Lyceum, 156 Belknap St., (617) 369-5912. Thoreau memorabilia, cottage replica. Excellent library.

Orchard House, Louisa May Alcott Memorial Assoc., 399 Lexington Rd., (617) 369-4118. Home of Little Women author. Alcott furnishings. Theology School adjacent.

Minute Man National Historic Park, Liberty St., (617) 369-6993, 369-2339 (NPS). Four main sections:

a) North Bridge, site of historic battle April 19, 1775.
b) North Bridge Visitor Center, Buttrick Mansion, Liberty St. Information, maps, slide show.
c) The Wayside, Rte. 2A, (617) 369-1084. Small home of Alcotts, Nathaniel Hawthorne, Margaret Sidney. Limited number of visitors.
d) Battle Road, Rte. 2A. Four-mile historic route, Concord to Lexington.

CONCORD, CONT.

The Old Manse, Monument Ave., next to North Bridge, (617) 369-3909. 1769 home described in writings of Hawthorne, Emerson.

Emerson House, Lexington Rd. and Cambridge Turnpike, (617) 369-2239. Home of Emerson 1835-1882. Famous literary group meeting place.

Concord Antiquarian Museum, Lexington Rd. and Cambridge Turnpike, (617) 369-9609. Period rooms. American decorative arts in period rooms. Emerson Library.

Concord Art Association, 15 Lexington Rd., (617) 369-2578. 1720 structure; summer exhibit: "American Art of the Revolutionary War Period."

CUMMINGTON

William Cullen Bryant Homestead, Rte. 112 off Rte. 9, (413) 634-2244. 1783 Dutch Colonial, where Bryant, at age 18, wrote 'Thanatopsis.'

DALTON

Crane Museum, 30 South St., (413) 684-2600. Memorabilia of papermaking industry, including Revolutionary currency.

DEDHAM

Dedham Historical Society, 612 High St., (617) 326-1385. 1886 building containing local history, relics, genealogy records.

Fairbanks House, 511 East St., (617) 326-1170. One of earliest woodframe structures, built in 1636.

DEERFIELD

Historic Deerfield, Inc., Village St., (413) 773-8398. Eleven historic buildings from the 18th Century. Furnished interiors. Houses under same jurisdiction:

DEERFIELD, CONT.

Ashley House
Dwight-Barnard House
Frary House
Helen Geier Flynt Fabric Hall
Hall Tavern
Parker and Russell Silver Shop
Sheldon-Hawkes House
Asa Stebbins House
Wells-Thorn House
Wright House
Wilson Printing House

Memorial Hall, Memorial St., (413) 773-8929. Early 18th Century artifacts. Period rooms.

Indian House Memorial, Village St., (413) 772-0845. Reconstruction of 1698 structure.

Bloody Brook Tavern, Village St., (413) 772-0845. Reconstructed mid-18th Century tavern.

DUXBURY

King Caesar House, King Caesar Rd., (617) 934-6368. Federalist house of shipping family.

John Alden House, 105 Alden St. Built in 1653. Final home of John and Priscilla Alden.

EAST BRIDGEWATER

Standish Museum, Plymouth and Central Sts. Widely varied art, domestic, historic displays.

EASTHAM

Village Schoolhouse, P.O. Box 8. Local history items in 100 year old schoolhouse.

EDGARTOWN

Thomas Cooke House, Cooke and School Sts., (617) 627-4441. Built in 1765. Period artifacts, whaling memorabilia.

FALL RIVER

Fall River Historical Society Museum, 451 Rock St., (617) 677-9291. 19th Century mansion, part of the Underground Railroad. American paintings.

Battleship Cove, State Pier, (617) 678-1905. Memorial on three ships: USS Massachusetts, USS Lionship, USS Kennedy.

Marine Museum, 70 Water St., (617) 674-3533. History of steamships, marine transportation.

FALMOUTH

Falmouth Historical Society Museum, Julia Wood House, Village Green. (617) 548-4857. Built c. 1790. Local history, whaling artifacts.

FITCHBURG

Fitchburg Art Museum, 25 Merriam Parkway, (617) 345-4207. A wide variety of decorative art pieces.

GEORGETOWN

Samuel Brocklebank House, 8 Elm St., (617) 352-8681. Building houses historical items.

GLENDALE (See Stockbridge)

GLOUCESTER

Cape Ann Historical Association Museum, 27 Pleasant St., (617) 283-0455. Collection of paintings by Fitz Hugh Lane. Sea trade, local exhibits.

Sargent-Murray-Gilman House, 49 Middle St., (617) 281-2432. Varied collection. Revolutionary period artifacts, Sargent paintings.

GLOUCESTER, CONT.

Beauport, Eastern Point Blvd., (617) 227-3956. (SPNEA). Significant collection of decorative arts in mansion of period rooms.

Hammond's Museum (Castle), 80 Hesperus Ave., (617) 283-2080. Medieval-style castle and museum.

GRAFTON

Willard House and Clockshop, Willard St., (617) 839-3500. Local history, genealogical records; clock shop used by Willard.

GREENFIELD

Greenfield Historical Society House, 43 Church St., (413) 773-8582. Local history items exhibited in an 1854 residence.

HADLEY

Porter-Phelps-Huntington House, 130 River Dr. (Rte. 47), (413) 584-4699. 1753 gracious 3-story structure.

HANCOCK (See PITTSFIELD)

HARVARD

Fruitlands Museums, Prospect Hill, (617) 456-3924. Four varied sections: Old Shaker House, American Indian Museum, Picture Gallery, Fruitlands.

HAVERHILL

John Greenleaf Whittier Homestead, Whittier Rd., (617) 373-3979. Quaker poet's birthplace and home.

John Ward House, 240 Water St., (617) 374-4626. Pre-1645 home, architectural landmark. Period interior.

HAVERHILL, CONT.

Buttonwoods, 240 Water St., (617) 374-4626. 1814 house featuring collection of Indian relics. Children's section.

HINGHAM

The Old Ordinary, 19 Lincoln St., (617) 749-3509. 1680 structure, period furnishings.

Old Ship Church, Main St., (617) 749-1679. 1681 building with well-known ship-hull style roof.

HOLLISTON

Holliston Historical Society House, 547 Washington St, (617) 429-5795. Local history collection. Exhibits on local industry.

HOLYOKE

Museum of Fine Arts-Wistariahurst, 238 Cabot St. Varied regional art, furnishings, nature displays. Youth section.

IPSWICH

Thomas Franklin Waters Memorial (John Heard House), 40 S. Main St. (Rte. 1A), (617) 356-2811. 1795 home. Period furnishings and oriental treasures.

John Whipple House, 53 S. Main St., (617) 356-2811. Built c. 1640. Period furnishings. Also plant species on grounds as described in original Bay Colony records.

KINGSTON

Bradford House (Major John Bradford House), Landing Rd. at Maple St., (617) 585-6300. 1674 home, moved and expanded 1730. Some original furnishings.

LEVERETT

Field Tavern (Bradford Field House), Town Centre. Exemplifies 1790 architecture. Historic items.

LEXINGTON

Hancock-Clarke House, 36 Hancock St., (617) 861-0928. Hiding place for John Hancock and Sam Adams, April, 1775.

Buckman Tavern, 1 Bedford St., (617) 861-0928. Gathering place for Capt. Parker's militiamen before battle, April 1775.

Munroe Tavern, 1332 Mass. Ave., (617) 861-0928. Headquarters for British before the battle, hospital after it.

LINCOLN

Codman House (The Grange), Codman Rd., (617) 227-3956 (SPNEA). Fine 1730's mansion of several styles, Georgian through Classical revival.

DeCordova Museum and Dana Park, Sandy Pond Rd., (617) 259-8355. Changing contemporary art collections, sculpture lawn. Special events.

Drumlin Farm Wildlife Sanctuary, Rte. 117, (617) 259-9807. Regional wildlife and farmyard communities. Special programs.

LONGMEADOW

Colton House, 787 Longmeadow St., (617) 227-3956. Property of SPNEA, by appt. only.

LOWELL

Middlesex Canal Collection, Lowell Technological Institute, Alumni Memorial Library, Textile Ave., (617) 454-7811 ext. 377. Canal history in models, maps, documents.

LOWELL, CONT.

James McNeil Whistler House, and Parker Gallery, 243 Worthen St., (617) 452-7641. Artist's birthplace and some of his paintings. Contemporary crafts.

MANSFIELD

Fisher-Richardson House, Willow St., (617) 339-8793. 1704 house, enlarged in 1800. Early American furnishings.

MARSHFIELD

Winslow House, Caswell St. Interesting architectural style (1699).

MASHPEE

Mashpee-Wampanoag Indian Museum, Rte. 130, (617) 477-0494. Indian exhibits in 1793 Cape Cod house.

MEDFORD

Royall House, 15 George St., (617) 396-9032. Built in 1732. Home of Col. Isaac Royall; later, headquarters for Continental troops.

P.T. Barnum Museum, off Packard Ave., (617) 628-5000, ext. 420. Memorabilia of America's great circus entrepreneur.

MELROSE

Phineas Upham House, 255 Upham St., (617) 665-3415. Home of writer of the Pledge of Allegiance. 18th Century furnishings.

MILTON

Museum of American China Trade, Old Forbes Mansion, 215 Adams St., (617) 696-1815. Artifacts from sea trade with the Orient.

MILTON, CONT.

Blue Hills Trailside Museum, 1904 Canton Ave., (617) 333-0690. Flora and fauna of New England. Trails, lectures.

MONSON

Monson Historical Society, 94 Main St., (413) 283-8143. Wool exhibits, hat-making industry display, print shop.

NANTUCKET

Ruth Christian House, Walnut Lane, (617) 228-1894. 1720. A complete 18th Century home.

Peter Foulger Museum, Broad St., (617) 228-1894. Early Nantucket and maritime history. American paintings, Indian artifacts.

William Hadwen House, Main St., (617) 228-1894. 19th century whaling merchant's house. Neo-classical.

Whaling Museum, Broad St., (617) 228-1736. Extensive artifact collection and exhibits related to whaling.

1800 House, Mill St., (617) 228-1894. Built in 1800. Typical Nantucket style.

Old Goal (Jail), Vestal St., (617) 228-1894. 1805. Exhibits of pillories and stocks.

Old Mill, Pleasant St., (617) 228-1894. Sail-run grist mill (1746).

Oldest House (Jethro Coffin House), Sunset Hill, (617) 228-1894. 1686. Oldest house in Nantucket.

Maria Mitchell Birthplace, Vestal St., (617) 228-0898. 1790. Home of astronomer-scholar Maria Mitchell. Quaker furnishings.

NEW BEDFORD

Seamen's Bethel, 15 Johnny Cake Hill, (617) 992-3295. Built in 1830. Seamen's Chapel as described in Moby Dick.

NEW BEDFORD, CONT.

(Old) Whaling Museum, 18 Johnny Cake Hill, (617) 997-0046. Extensive collection of whaling memorabilia. A scale model of the Lagoda, a whaler. Scrimshaw.

Melville Whaling Room, Third Floor, New Bedford Free Public Library, Pleasant and Williams Sts., (617) 999-6291. Center for research: prints, logs, ledgers.

NEWBURY

Tristram Coffin House, 16 High Rd., (Rte. 1A), (617) 227-3956 (SPNEA). C. 1653. Excellent example of 17th Century architecture.

Swett-Ilsley House, 4 and 6 High Rd. (Rte. 1A), (617) 227-3956 (SPNEA). Built circa 1671. Pre-Revolutionary interior.

Short House, 39 High Road, (617) 227-3956 (SPNEA). Wooden frame structure with brick ends built c. 1732. William and Mary furnishings.

NEWBURYPORT

Newburyport Historical Society, Cushing House, 98 High St., (617) 462-2681. 18th Century artifacts.

NEWTON

Jackson Homestead, 527 Washington St., (617) 332-3920. Local area archives, early 1800's interior.

NORTHAMPTON

Smith College Museum of Art, Elm St., (413) 584-2700, ext. 236. 19th Century French and American paintings. Drawings, prints, sculpture.

NORTH ANDOVER

Merrimac Valley Textile Museum, 800 Mass. Ave., (617) 686-0191. Exhibits on production of woolen cloth, 1775-1876. Machinery, prints, documents.

NORTH OXFORD

Clara Barton Birthplace, Clara Barton Rd., (617) 987-2132. 1805 house. Founder of the American Red Cross born here in 1821.

NORWELL

Kent House (Memorial Building), River St. Pre-1680 Cape house. Historical artifacts.

ORLEANS

French Cable Station Museum, Rte. 28 at Cove Rd. Structure built in 1890 to house the Trans-Atlantic Cable. National Historic Landmark.

OSTERVILLE

Osterville Historical Museum. Parker and West Bay Rds. Sea-Captain house built in 1795. Period rooms.

PELHAM

Pelham Historical Society, 374 Amherst Rd. Local history library.

PITTSFIELD

Berkshire Museum (of Art, Science, Local History), 39 South St., (413) 442-6373. Variety of exhibits. Old Masters, sculpture. Film series.

Berkshire Athenaeum, 44 Bank Row, (413) 442-1559. Melville collection, upper floor (inquire). Primarily a library.

PITTSFIELD, CONT.

Hancock Shaker Village, Rte. 41 and Rte. 20, (413) 443-0188. 18th Century Shaker settlement. Restored buildings, round barn, and shops.

PLAINVILLE

Benjamin Slack House, 140 South St., (No phone). One of the oldest public library buildings in New England (1726).

PLYMOUTH

Plymouth National Wax Museum, Cole's Hill, (617) 746-6468. History of the pilgrims, with narration.

Plymouth Rock, Water St. near Mayflower II. Site of the 1620 landing.

Antiquarian House, 126 Water St., (617) 746-9697. Federal style building. Quilt exhibit, costume collection.

Harlow Old Fort House, 119 Sandwich St., (617) 746-0012. Fort restored as it was in 1677. Working museum with demonstrations of spinning and preparation of wool.

Spooner House, 27 North St., (617) 746-0012. Built in 1747. Home of the Spooner family for 200 years. Imported art items.

Plimoth Plantation, Rte. 3A, (617) 746-1622. Reconstruction of a Pilgrim community, 1620-27.

Indian Summer Camp, within Plimoth Plantation, Rte. 3A, (617) 746-1622. Algonquin camp, craft demonstrations. Seasonal.

Mayflower II, State Pier on waterfront. (No phone). Replica of 1620 Mayflower.

Jabez Howland House, 33 Sandwich St., (617) 746-9590 (Summer). 1667 house, residence of pilgrims 300 yrs. ago.

PLYMOUTH, CONT.

Pilgrim Hall Museum, 75 Court St., (617) 746-1620. Extensive collection of original pilgrim artifacts.

Jenney Grist Mill, Spring Lane, (617) 746-3367. Reconstructed colonial grist mill. Arts, crafts demonstrations.

PROVINCETOWN

Provincetown Museum and Monument, Town Hill Rd., (617) 487-1310. Varied Indian and maritime exhibits. Tower view.

QUINCY

John Quincy Adams Birthplace, 141 Franklin St., (617) 773-1770. 1663 salt-box home. President born here 1767.

John Adams Birthplace, 133 Franklin St., (617) 773-1770. Salt-box house built in 1681. Pres. John Adams born here in 1735.

Dorothy Quincy Mansion (Quincy Homestead). 1010 Hancock St., (617) 472-5117. Estate dating c. 1706. Home of Quincy family and John Hancock's wife Dorothy.

Col. Josiah Quincy House, 20 Muirhead St., (617) 227-3956 (SPNEA). 1770 gentleman's farmhouse, home of Quincy family.

Adams National Historic Site, 135 Adams St., (617) 773-1177 (NPS). Home of four generations of Adams, 1787-1927.

READING

Parker Tavern, 103 Washington St. 1694 salt-box structure, exhibits.

ROCKPORT

Sandy Bay Historical Society and Museum, 40 King St. Local history, marine exhibits. Atlantic Cable Room.

SALEM

Pioneer Village, Clifton Avenue, (617) 744-0180 (MDC). Replica of early Salem, 1630. Gov. Fayre House.

Peabody Museum, 161 Essex St., (617) 745-1876. Excellent displays of maritime history. Artifacts from merchant trade.

House of Seven Gables, 54 Turner St., (617) 744-0991. Setting for Nathaniel Hawthorne's famous novel.

Witch House (Corwin House), 310½ Essex St., (617) 744-0180 (MDC). 1642. House of Judge Corwin, figure in Salem's 1692 witchcraft hysteria.

Peirce-Nichols House, 80 Federal St., (617) 744-3390 (Essex Institute). Fine example of Samuel McIntire architecture. Interior wood-workings.

Gardner-Pingree House, 128 Essex St., (617) 744-3390. 1810. Brick Federalist building representing the peak of McIntire's career.

Assembly House, 138 Federal St., (617) 744-3390. Hall in McIntire's style, converted to a residence.

Crowninshield-Bentley House, 126 Essex St., (617) 744-3390. Home built in 1727 during Salem's days as an important seaport.

John Ward House, 132-143 Essex St., (617) 744-3390. 1684 clapboard structure, moved recently from Peabody.

Essex Institute Museum and Library, 132-143 Essex St., (617) 744-3390. Excellent collection of Essex County memorabilia. Research library.

Salem Maritime National Historic Site, Derby St., (617) 744-4323 (NPS). Includes: Derby House (1762), Derby Wharf, Custom House, Scale House, Warehouse.

Witch Museum, 19½ Washington Sq. N. (Rte. 1A), (617) 744-5217. Relates the Salem drama of 1692.

SALEM, CONT.

Ropes Mansion, 318 Essex St., (617) 744-0718. Merchant's home built in 1719. Porcelains, glass, family furnishings.

SANDWICH

Hoxie House, Rte. 130, (617) 888-1173, 1637 salt-box house. Interior: chamfered beams.

Dexter's Grist Mill, Main St. (Rte. 130), (617) 888-1173. Restored (17th Century) mill; corn ground daily.

Sandwich Glass Museum, 129 Main St. (Rte. 130), (617) 888-0251. Sandwich glass collection. Early American craftsmanship.

Heritage Plantation, Grove St.& Pine St., (617) 888-3300. Variety of buildings with exhibits of early American arts and crafts. Old Round Shaker Barn.

SAUGUS

Saugus Iron Works National Historic Site, 244 Central St., (617) 233-3050 (NPS). Reconstruction of iron forge and works, 1650-74.

SCITUATE

Mann Farmhouse and Historical Museum, Greenfield Lane. Late 17th Century colonial structure and artifacts.

Scituate Lighthouse, Lighthouse and Rebecca Rds. Granite beacon built in 1811; colorful history.

Cudworth House, First Parish Rd. 1797. Colonial furnishings, genealogical library, weaving demonstrations.

Stockbridge Mill, Country Way and Driftway. 1640. Oldest water-powered grist mill in Massachusetts.

SHARON

Kendall Whaling Museum, 27 Everett St., (617) 784-5642. Artifacts relating to whaling days.

SHEFFIELD

Col. John Ashley's House, Cooper Hill Rd., (413) 229-8600. 1735 homestead. Local history.

SOUTH HADLEY

John and Nora Warbeke Gallery, Mt. Holyoke College, (413) 538-2245. Late 19-mid-20th Century American art; Ancient, Asian, Medieval and print exhibits.

SOUTH NATICK

Natick Historical Society Museum, in Bacon Free Public Library, Rte. 16, (617) 653-6730. Local history materials, Indian artifacts.

SOUTH WELLFLEET

Wellfleet Bay Wildlife Sanctuary, Rte. 6, (617) 349-2615. Natural area for conservation, observation of nature and wildlife. Trails.

SPRINGFIELD

Connecticut Valley Historical Museum, William Pynchon Memorial Building, 194 State St., (413) 732-3080. Period rooms, transportation replicas. Historical research documents.

Basketball Hall of Fame, 460 Alden St., (413) 781-6500. History of basketball in records, films, exhibits.

Springfield Science Museum, 236 State St., (413) 732-4317. Time-honored natural history center: animal life, geology, astronomy, American Indian exhibits. Aquarium.

SPRINGFIELD, CONT.

George Walter Vincent Smith Art Museum, 222 State St., (413) 733-4214. Imported art treasures, some American painting.

Trailside Museum, Forest Park, (413) 733-9218. Local animal life in natural setting.

Springfield Armory Museum, Federal St., (413) 734-6477. Outstanding collection of small arms. (National Historic Site as of July '75).

Museum of Fine Arts, 49 Chestnut St., (413) 732-6092. Collections from around world. Erastus Salisbury Field paintings in the primitive style.

STOCKBRIDGE

Mission House, Sergeant and Main Sts., (413) 298-3383. Early 18th Century residence of John Sergeant, missionary to Indians.

Old Corner House, Main St. at Elm St., (413) 298-3339. Originals of Norman Rockwell's Saturday Evening Post paintings.

Chesterwood, off Rte. 183 (in Glendale), (413) 298-3579. Home-studio of Daniel Chester French, Minute Man sculptor. Sculptor gallery, garden.

Merwin House (Tranquility), 39 Main St., (617) 227-3956 (SPNEA). Late Federal style home, c. 1825. European and American furniture.

STURBRIDGE

Sturbridge Military Museum, Rte. 20, (617) 347-9283. History of America's military uniforms, arms.

Old Sturbridge Village, Rte. 20, (617) 347-3362. Complete 19th Century rural community. Demonstrations, special events.

SUDBURY

Wayside Inn, Rte. 20, (617) 443-8846. Built 1686, Washington, Knox and Lafayette stayed here. Setting for Longfellow's Tales.

TAUNTON

Old Colony Historical Society, 66 Church Green, (617) 822-1622. Colonial memorabilia, genealogical library.

TOPSFIELD

Ipswich River Wildlife Sanctuary, Perkins Row off Mass. 97, (617) 887-2241. Largest Audubon Society reservation; nature trails, museum.

Parson Capen House, 1 Howlett St. 1683. Architectural landmark.

UXBRIDGE

Quaker Meeting House Association, Quaker Highway (Rte. 146). 200 yr.-old brick house. Planned activities.

WALTHAM

Lyman House (The Vale), Lyman and Beaver Sts., (617) 227-3956. (SPNEA). 1793 home designed by McIntire.

Gore Place, 52 Gore St., (617) 894-2798. Early 19th Century mansion of first United States District Attorney. Period furnishings.

WATERTOWN

Abraham Browne House, 562 Main St. (Rte. 20), (617) 227-3956. (SPNEA). Period house. 17th Century parlour.

WAYLAND

Heard House, 12 Cochituate Rd. (Rte. 27). Local history, research items.

WELLESLEY

Coleman Map Building, Babson College Campus, (617) 235-1200 ex. 232. Large accurate relief map of the United States, giant globe.

WENHAM

Wenham Historical Association and Museum, 132 Main St. (Rte. 1A), (617) 468-2377. Varied exhibits. Extensive doll collection, toys, dresses. Special exhibits.

Claflin-Richards House, 132 Main St. (Rte. 1A), (617) 468-2377. Built in the early 17th Century in European style. Period rooms.

WEST BREWSTER

Sealand of Cape Cod, Rte. 6A, (617) 385-9252. Aquarium of local marine life. Summer sea shows.

WEST FALMOUTH

Saconesset Homestead (Ship's Bottom Roof House), Rte. 28A. Bowed-roof house in farm setting, 1678. Domestic implements.

WEST SPRINGFIELD

Storrowton Village, Exposition Park, (413) 736-0632. Recreated village community, 1767-1834. Buildings and shops.

WESTON

Golden Ball Tavern, 662 Boston Post Rd. Pre-Revolutionary War tavern. Restoration in process.

WESTON, CONT.

Cardinal Spellman Philatelic Museum, Regis College, (617) 894-6735. Stamp museum and library.

WEYMOUTH

Abigail Adams House, Norton and North Sts., (617) 335-9151. Birthplace of Abigail Adams. Period interior.

WILLIAMSTOWN

Sterling and Francine Clark Art Institute, South St., (413) 458-8109. 19th Century French and American paintings; sculpture, prints, drawings, etc.

Williams College Museum, Rte. 2, (413) 597-3131 ext. 2429. Fine collection of world art; mainly a teaching museum.

WOBURN

Rumford House, 90 Elm St., (617) 933-0781. 1714. Birthplace of Count Rumford; exhibits of his metal experiments.

WOODS HOLE

Aquarium, Bureau of Commercial Fisheries, Water St., (617) 548-5123. Small marine aquarium; local fish and shellfish, fishing industry displays.

WORCESTER

American Antiquarian Society, 185 Salisbury St. (and Park Ave.), (617) 755-5221. Excellent library for scholarly research. Credentials required.

John Woodman Higgins Armory Museum, 100 Barber Ave., (617) 853-6015. Extensive collections of metal implements, especially Medieval and Renaissance arms and armor.

WORCESTER, CONT.

Worcester Art Museum, 55 Salisbury St. (Rte. 9), (617) 752-4678. Varied collections on entire history of man's art. Great European, American paintings; some Revere silver.

Worcester Science Center, Harrington Way, (617) 791-9211. Natural history scenes, indoor and outdoor. Omnisphere, railroad tour.

YARMOUTH

Captain Bangs Hallet House, Strawberry Lane, (617) 362-3021. 18th Century home of sea-captain. Original imported furnishings. Botanical trails.